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**THE METROPOLITAN MUSEUM
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**"GUIDE TO THE
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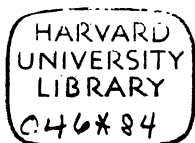
THE METROPOLITAN MUSEUM
OF ART

GUIDE
TO THE
COLLECTIONS

NEW YORK
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THE METROPOLITAN MUSEUM
OF ART
MAY, 1919

THE following Guide has been prepared for the benefit of the casual visitor to the Museum, who wishes first to be shown the easiest way of making the circuit of the building, and second to have his attention called to the most interesting or important objects in each gallery as he passes through. It is in no sense a catalogue of the contents of the Museum, nor is it intended to supplant the special handbooks of the various collections, which contain much more information about their subjects than can be compressed within the limits of a general guide. To them, therefore, the visitor who wishes to study seriously any of the collections in the Museum is referred.

This book is the joint production of the several departments of the Museum, and the head of each has selected in his section the works which he thought most worthy of mention. This selection has often been difficult because of the uniform quality of the contents of many of the galleries.

In its general plan the book has been modeled upon the descriptions of museums in Baedeker's Guide-books, which are the result of expert judgment and long experience. Following them, the system of stars has also been adopted, as an additional aid to the visitor who may not have the time to look at everything to which his attention is called.

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Director

Coptic genome
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Medulla

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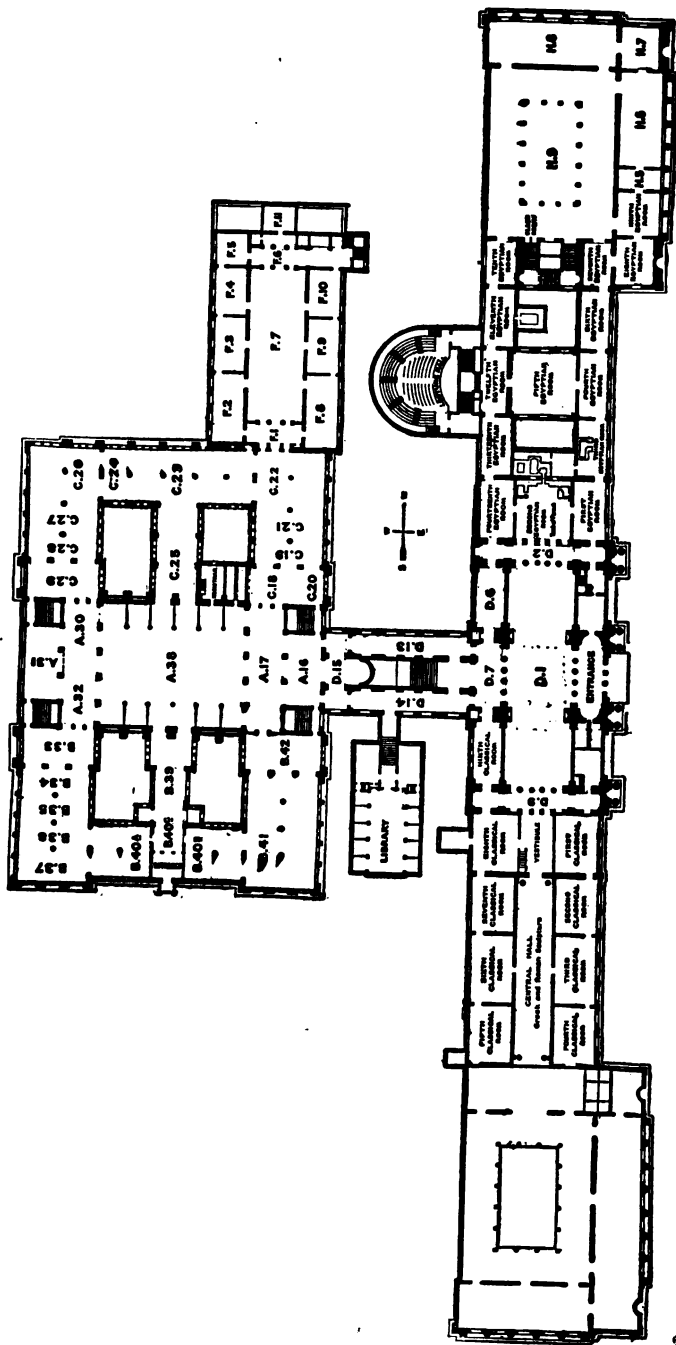
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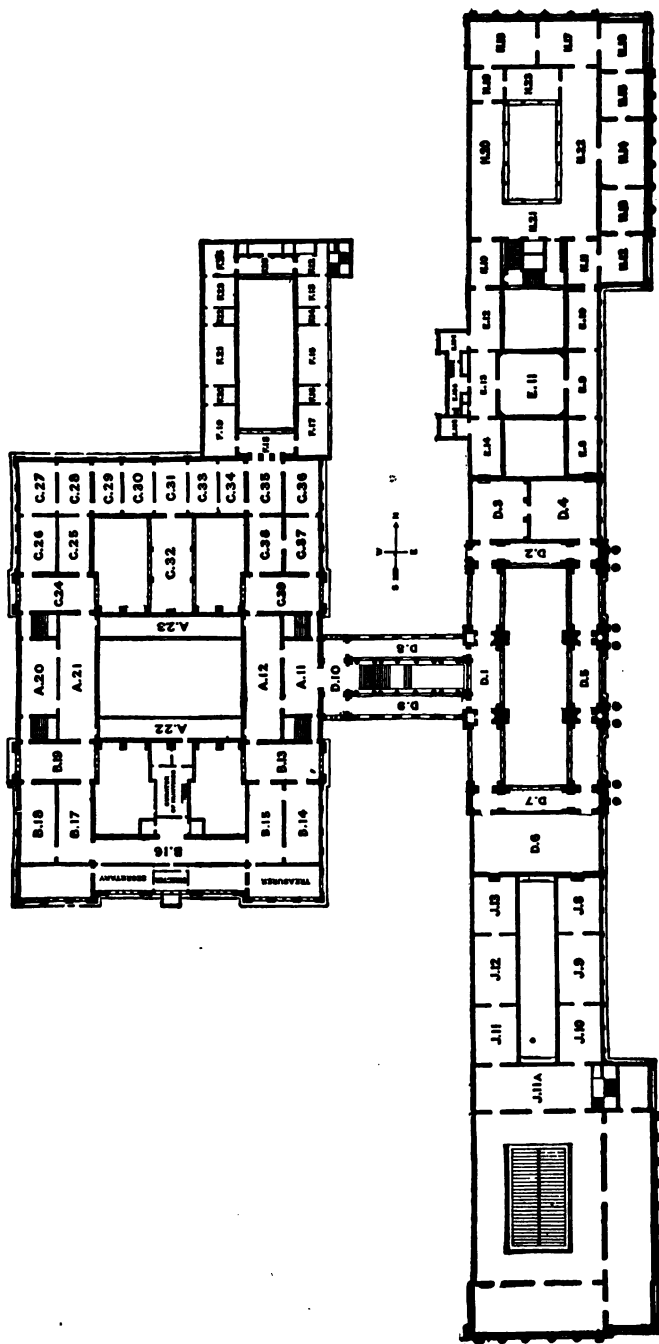
THE METROPOLITAN MUSEUM
OF ART

GUIDE
TO THE
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NEW YORK
1922



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CLASSICAL ART

The material in the Classical Department is arranged chronologically, the earliest objects being placed in the First Room, the latest in the Eighth and Ninth Rooms. In the Central Hall, however, the larger marble sculptures of all periods (VI century B.C.—III century A.D.) are exhibited together, the half nearer to the Fifth Avenue Hall containing Greek sculptures, the farther half mostly Roman works.

Greek and Roman Sculptures.

*Central
Hall
of
Sculpture*

As we enter the hall, we find along the left wall, first, examples of archaic Greek sculpture (Nos. 1, 2, 3), illustrating the early attempts of the Greek artist to represent the human body and drapery. No. 1 shows the lower part of a youth grasping a staff; No. 2 is a torso in the same style as the famous Akropolis "Maidens"; No. 3 is an attractive representation of a girl bringing offerings, interesting also as an example of ancient restoration, since the head and the arm are apparently fifth-century additions. A fine fragmentary *grave relief of a seated woman (No. 4) shows how completely the difficulties of the archaic artist were mastered a century later. Fourth-century funerary sculpture is represented by several good specimens, among them two beautiful akroteria—the finials of tall slender shafts—each richly decorated with an anthemion rising from akanthos leaves (No. 6, 6A). On two gravestones the deceased is represented, in a simple farewell scene (No. 10) and as he appeared in every-day life (No. 7). As was customary with the Greeks in such representations, there is no suggestion of sorrow, except in the quiet sadness of the faces.

In the center of the hall is a tall **gravestone of the archaic period (No. 30), with the representation of a youth and a young girl, probably a brother and sister. It is the largest and probably the most important grave monument of this epoch in existence. Several other large pieces are shown in the middle of the floor, between this gravestone and the entrance door, viz.: a *fragment of a fighting Gaul (No. 29), which even in its mutilated condition shows great vitality and force; a fragmentary *statue of Herakles seated on a rock (No. 28); and the *statue of a lion (No. 25), a splendid specimen of ancient animal sculpture. The small torsos (Nos. *23, *24, 26, 27) grouped around the lion are examples of the subtle yet large manner in which Greek sculptors of the best period modeled the human body.

On the right wall are several more Greek gravestones, one (No. 22) with a painted instead of a sculptured representation;

another in the shape of a vase (No. 18). Two monumental female statues (Nos. 19 and 15) belong to the fourth century. No. 15 represents Eirene, the goddess of Peace, and is a Roman copy of a famous Greek original of which another replica is in the Glyptothek, Munich. A beautiful *female head of the early fourth century (No. 17) may represent Persephone or Hygeia. The *head of the youth (No. 14), evidently broken from a relief, is an example of the school of the great sculptor Skopas. A small *relief representing a horseman (No. 13), one of the finest pieces in our collection, dates from the late fourth century B.C. The *head of a young athlete (No. 12) is a Roman copy of a fifth-century work, presumably a famous work, since several replicas exist. It represents in full measure the Greek ideal of the beauty of young manhood, a beauty both physical and intellectual, in which the dominant note is serenity.

The farther half of the hall is devoted to Roman sculpture, with the exception of six pieces, which are additional examples of Greek work. These are the beautiful *grave monument of Sostrate (No. 59), in the form of a shrine placed at the end of the hall; the *old market woman (No. 52) and the old fisherman (No. 50 A), both typical of the realistic trend of later Greek sculpture; the crouching Aphrodite (No. 53), a Roman copy of a famous Greek work of the third century B. C., a fragment of a portrait statue (No. 54) signed by the sculptor Zeuxis, and the *head of Epicurus (No. 11), a fine example of Hellenistic portraiture. Though sufficiently individualized to represent the features of a certain person, he could serve to typify a man of thought and action.

The Roman sculptures consist largely of portraits, examples of most of the important periods being included, so that together they present a good picture of the evolution of Roman portraiture. Many of these are of excellent workmanship and show the conspicuous results obtained by the Romans in this branch of art. The *portrait of an old man (No. 31) is a splendid specimen of the forceful realism of the Republican period; the *bust of a young prince (No. 55) of the Julio-Claudian house (Tiberius or Caligula?) is one of the finest portraits preserved of a young Roman aristocrat. The **bronze statue of a boy (No. 57), also of the Julio-Claudian family, is an especially important piece, both for its beautiful workmanship and because bronze statues in such good preservation are very rare.

Besides these portraits, our Roman sculptures include a sarcophagus (No. 46) with a representation of the contest of the Sirens and the Muses, a table support (No. 56) with a fine decorative design, and a relief of Herakles carrying the Erymanthian boar (No. 33), a Roman "archaistic" work imitating the Greek archaic style.

Returning now to the Vestibule from which we entered the

Hall, and in which miscellaneous Greek and Roman sculptures are shown, we proceed into the First Room.

Prehistoric Greek Period.

*First
Classical
Room*

This First Room contains objects illustrating the prehistoric Greek period, from about 3000 to 1100 B.C., when Crete was the center of an advanced civilization, long antedating that of classical Greece. This early civilization was brought to light only within the last fifty years, first by Schliemann's discoveries at Mycenae, Tiryns, and Troy, and later by those of Sir Arthur Evans and others in Crete. The objects in this room consist of both originals and reproductions; for, since important originals of this period are almost impossible to procure, an exception has been made to our regular practice, and reproductions are here shown with originals, so as adequately to illustrate this important period of ancient art. To prevent confusion, each case is carefully labeled as containing either originals or reproductions.

On the walls are mostly copies of the frescoes found in the palaces of Crete and on the mainland of Greece. From them we learn the appearance of the men and women of the time, their fashions in dress, and some of their customs. Several show highly naturalistic representations of animals and plants. Besides the frescoes should be noted a copy of the sarcophagus of Hagia Triada, decorated with sacrificial scenes (in Case K, in the center of the room); a copy, restored, of the famous "Royal Gaming Board" found in the ruins of the Palace at Knossos and described in the label; casts of two steatite vases from Hagia Triada, with animated reliefs of harvesters and boxers (Cases L and J); a cast of the ivory leaper (?) from Knossos (in Case H 2); reproductions of the famous faience group of the Snake Goddess with her attendants and other cult objects (Case O); a cast of the throne from the council-chamber of Knossos, popularly known as the Throne of Minos (Pedestal P); and copies of stone and terracotta vases, showing the high level attained by Cretan vase makers, both in form and decoration. In a case under one of the windows is a remarkable collection of *original Cretan sealstones and gems, classified according to their dates.

The famous examples of goldsmith's work found by Schliemann in Mycenae are shown in our collection in electrotype reproductions (Case T); while colored casts of the famous Lion Relief from the Gate of Mycenae and of the two half-columns which flanked the entrance of the Treasury of Atreus are placed against the nearby walls.

Early Greek Period.

*Second
Classical
Room*

In the Second Room are exhibited objects from the periods following the breakdown of the Cretan civilization, namely, the geometric period, dating from about 1100-700 B. C., and

the period of orientalizing influence, of the seventh century B.C. These periods represent the primitive beginnings of what was to become the great civilization of classical Greece. The material shown consists chiefly of vases and a few bronzes.

Among the vases the earliest are the "Geometric," in which the ornaments consist largely of rectilinear patterns or geometrized human beings. Besides specimens of average size (Case M) our collection includes *two colossal vases of the type used as grave monuments (Cases G and L); on each of these is depicted a funeral with the deceased laid out on a bier, surrounded by his wife and children and by mourning women tearing their hair.

Of the many fabrics which became prevalent in the seventh and early sixth centuries, several are illustrated in our collection: in Case K, Corinthian pottery, showing marked Oriental influence; in Case H 2, "Rhodian" pottery; in Cases F and H, Lydian vases of different techniques; in Case E, a large *Athenian amphora of the so-called "Proto-Attic" type, decorated with a contest of Herakles and the Centaur Nessos. The representation of mythological scenes on vases, which began at this time, was an entirely new departure and was destined to play an important part in Greek ceramic art. The wall cases N-R contain Etruscan pottery, mostly of the black "bucchero" ware.

Several interesting bronzes of the early geometric and orientalizing periods are shown in Cases A and B. A small group of a Centaur and a man, worked in the same primitive, angular style as the geometric vases, is especially noteworthy. In Case D are a number of Italic fibulae, or safety pins, of various types, employed instead of buttons for fastening dresses.

A terracotta plaque of the late seventh century (on the wall near Case R) is decorated with a funeral scene reminiscent of the earlier geometric representations, but more lifelike and animated.

Archaic Period.

The objects in the Third Room illustrate archaic art of the sixth century B.C., when the Greek artist had passed the stage of primitive beginnings and was still battling with manifold problems. It is a period of growth in every direction, but not yet of final development.

In the center of the room is the famous **Etruscan bronze chariot from Monteleone, the only fairly complete ancient bronze chariot known. It is richly decorated with reliefs in repoussé work, which constitute some of the most notable examples of ancient metalwork. Objects found in the same tomb with the chariot are shown in Case S.

Important bronze statuettes of this period are a* dancing girl from Cyprus in Case H; three smaller statuettes in Case B;

*Third
Classical
Room*

an *Etruscan girl in Case D; and a galloping Centaur in Case O. They all show an earnest study of nature coupled with a limited ability to express it. This is also interestingly shown in the marble head which stands in a separate case between the chariot and the window.

The great decorative instinct of the Greeks is well illustrated in the rim of a terracotta sarcophagus from Klazomenae which is placed against one of the walls, and in a number of bronze utensils or parts of utensils shown in Cases O, E, and C. The *ten vases, said to have been found together in a tomb at Cività Castellana (Case E), some covered with a brilliant blue patina, are especially fine examples of such work. In elegance of form and in precision and delicacy of workmanship such products have rarely been surpassed. The marble lamp in Case G, beautifully ornamented with flat reliefs, originally stood on an iron pedestal. It probably served to light a temple. Among the miscellaneous material in Case C (bronze and terracotta reliefs and handles, glass beads, and engraved gems), a relief in amber, with a *woman and a boy reclining on a couch, is especially noteworthy. In Case J are more bronzes (helmets, greaves) and terracotta reliefs and statuettes. The glass vases of this period are exhibited in Case T. They are not blown—the invention of blowing glass not having been made until shortly before the Christian era—but modeled by hand over a core. Several early Egyptian specimens are placed with them to show the prototypes from which the later vases were derived.

The rest of the material in this room consists largely of **Athenian black-figured vases**. By the second half of the sixth century the local fabrics in the different parts of the Greek world gradually disappeared and Athenian ware took their place—an eloquent testimony to the powerful commerce and rising artistic importance of the city of Athens. These vases are in the so-called black-figured style; that is, they have the figured scenes painted in a black, luminous glaze on the red ground of the clay. The details are incised, and white and a purplish red are used as accessory colors. The scenes are taken from daily life and from mythology; they thus constitute a beautiful series of illustrations of the great stories of Greek gods and heroes, and show us the men and women of the time engaged in every-day pursuits. The precision and harmony of the shapes and the wealth of ornamental designs add further to the attraction of this pottery.

Many of the vases in our collection deserve special study. We may mention especially in Case K the large *kylix (drinking-cup), signed by the maker Nikosthenes; the krater (vase for mixing wine and water) with a combat of Herakles and Apollo for the Delphic tripod; and the hydria (water-jar) with a representation of women going to a fountain with their pitchers to fetch water;

in Case A a kylix with the birth of Athena from the head of Zeus, and several vases showing exploits of Herakles and athletes practising; in Case F a kylix with a merry band of satyrs and maenads; on Pedestal R 3 an amphora with a marriage procession; and above all, the fine *Panathenaic vases in Case N, which served as prizes at the Panathenaic games at Athens, and are decorated with figures of Athena and with representations of the various contests for which the prizes were awarded.

First Half of Fifth Century B.C.

Under the stimulus of the great victory over Persia, Greek art progressed rapidly. The first half of the fifth century accordingly represents the final period of development before complete freedom of expression was reached. The technique is much more advanced than in the sixth century, but not all archaisms have yet been conquered.

*Fourth
Classical
Room*

The material in the Fourth Room illustrating this epoch consists largely of bronzes and vases; but it includes also a fine marble head of a youth dating probably from the beginning of the century (Pedestal L 2). Chief among the bronzes is a *life-size male torso, the fragment of a statue, an original work of the same period, of extreme rarity. There are also several statuettes of great beauty and importance. The earliest represents an *athlete holding up a diskos in his left hand (Case B). Another shows a *youth raising his right hand to his lips in the customary attitude of saluting a divinity (Case D). A *statuette of an athlete, perhaps finishing a jump (Case G), is an example of the finished modeling done by artists toward the middle of the fifth century B.C. The bronzes in Case A consist largely of mirrors (polished bronze was used for reflection by the Greeks as it was by the Egyptians), mirror supports, handles, and strainers.

In Athenian pottery a great technical advance had been made at the end of the sixth century by painting the background of the scenes black and reserving the figures in the color of the clay. All detail lines could now be painted instead of scratched, and thus made much more delicate and flowing. The **red-figured vases** shown in this room date from the late sixth and the first half of the fifth century B.C. Throughout this epoch the vase-painters were solving one by one the problems which confronted them, at first the more elementary questions of correct representation, and later more and more complicated problems of foreshortening and composition. In Case J should be especially noted a hydria (water-jar) with a warrior plunging his lance into an Amazon (Achilles and Penthesilea?), a column krater (mixing vase) with Dionysos and a Satyr, and a lekythos (oil-jug) with a picture of Nike carrying an incense burner. In Case K is a *kylix (drinking-cup) signed by the potter Hegesiboulos, and

another with a contest of warriors, executed with great delicacy. Several important vases bearing signatures of potters are placed in Case L—*one from the workshop of Euphronios, and *two from that of Hieron, both leading potters of their day. In Case N, two fine vases deserve special notice—a bell-krater, unfortunately rather fragmentary, with a representation of warriors, and an *amphora with Herakles and Apollo. An amphora in the same case shows a Greek warrior attacking a Persian soldier. The *two magnificent kraters in Cases C and F are examples of the transitional period (about 480–450 B.C.), well illustrating the enterprise and boldness of the painters of this period. The subjects represented—combats of Lapiths and Centaurs, and of Greeks and Amazons—gave opportunity for depicting every kind of foreshortening and contortion.

Besides the red-figured technique, that of painting on a white background—which had been started in the sixth century—was developed in Athens during the first half of the fifth century B.C. A number of such examples are placed in Case M, among which a lekythos with a scene taken from the legend of Perseus and Medusa is the most interesting. One of the finest vases of this technique in existence is a **pyxis in Case V, with a representation of the judgment of Paris.

Engraved gems of the period, both Greek and Etruscan, are shown in Case H. The *carnelian with a representation of Eros carrying off a girl in his arms is a masterpiece of this delicate art.

To reach the Fifth Room, the visitor must retrace his steps to the Third Room, pass through the Central Hall of Sculpture to the Sixth Room, and turn to the left.

Second Half of Fifth Century B.C.

*Fifth
Classical
Room*

In the second half of the fifth century the high promise of Greek art found its fulfilment. To perfect technique artists now added a new note of idealism, which henceforth became the most significant feature of Greek art.

Among the bronzes exhibited in this room are two fine statuettes—one of an athlete, found in Cyprus (Case M), showing close affinity to the style of the sculptor Polykleitos, and another of a youth in a praying attitude (Case D), probably a votive figure. Case K contains several other bronze statuettes of this period, and a pair of handles from a large volute krater; also a small marble fragment from the Erechtheion. In Case A are several important *bronze mirrors, as well as a number of other bronze decorative pieces and a few utensils; also a beautiful terracotta mould for the lower part of a male figure.

A *fragment of a draped female figure in terracotta (Case H) is a fine, dignified piece, perhaps originally a sculptor's

model. The bronze implement on Pedestal R was used in the popular Greek game of kottabos, in which the object was to throw a small quantity of wine from a cup at the top disk and make it fall on the lower one.

In the Athenian red-figured vases of this period we can distinguish two styles—the monumental and the graceful. Good examples of the former will be found especially in Cases E, J, K. Of the graceful style our collection includes several first-rate examples; for instance, in Case C, an *oinochoë with a scene of two women perfuming and folding clothes—one of the daintiest paintings we have; in Case B a *"lebes gamikos" or marriage vase with a representation of a bride playing the harp and receiving gifts from her friends; and in the same case an *oinochoë with the return of Hephaistos to Olympos. The decline of the red-figured style can be seen in examples in Cases T and G, in which white and other colors were freely used, whereby a gay effect was attained, while the workmanship itself was neglected.

Side by side with the red-figured technique, painting on a white ground continued in favor during the second half of the fifth century, especially for a certain class of lekythoi, apparently used exclusively as offerings to the dead. Examples of such are shown in Cases *L and F. It will be seen that in these representations—chiefly of mourners at tombstones—the same quiet restraint in expressing grief is shown as in the larger sculptural works (see p. 2).

Between the windows stands a fragmentary marble statue of Aphrodite, of the "Venus Genetrix" type, of fine workmanship, the surface unfortunately discolored by fire.

Fourth Century B.C.

In the fourth century, Greek art assumes a new aspect. Instead of the idealism and impersonality of the fifth century, we find now introduced a personal, individualistic element, which, though not yet very marked, is nevertheless unmistakable.

The *marble head of a young athlete (Pedestal H), of Praxitelean style, is an excellent example of the refinement and grace of fourth-century conceptions. The marble statuette of a boxer (Pedestal J 2) is another important piece, as is also a small torso of Aphrodite loosening her sandal (Pedestal M 2), a Roman copy of a famous fourth-century original. Smaller works of marble are shown in Case A, including a piece of the frieze from the Tholos of Epidauros. Among the Greek mirrors in Case C, one with a scene of *two Pans engaged in a quarrel and a mirror cover with a *toilet scene are especially noteworthy for the delicacy and freedom of their execution. In the same case are Etruscan bronze mirrors with engraved designs taken

*Sixth
Classical
Room.*

from Greek mythology, a juror's ticket, a strigil, and bronze decorative pieces. A beautifully modeled bronze statuette of Poseidon is in Case D, while Case E contains a fine bronze statuette of an athlete, as well as pieces of bronze armor and other objects. An interesting tomb group in Case F, consisting of objects in different materials, chiefly bronze, is said to have been found at Bolsena. Many of the pieces are inscribed *Suthina* (tomb article) in Etruscan letters.

The individualistic conceptions of the fourth century are nowhere so convincingly shown as in the "Tanagra" statuettes, shown in Cases G, J, K. The women, youths, and children portrayed in these graceful little figures show the people of the time as we might have seen them any day, mostly standing in quiet poses, occasionally walking or sitting, only rarely in a definite action, such as doing their hair, carrying a child, or playing a game. Tanagra statuettes have been extensively imitated in modern times, and to show the difference between the two, a number of forgeries are shown in Case M. There is no better way to appreciate the beautiful simplicity of the Greek statuettes than to compare them with these affected and theatrical creations. An unusual group is a company of fourteen actors found together in a tomb in Greece (Case K).

At the end of the fifth century the great Athenian vase industry lost much of its importance, and many of the countries which had depended on Athens for their vases had henceforth to produce their own wares. In Italy, the ceramic centers which thereby came into being were Apulia, Lucania, and Campania, each producing its distinctive pottery. Examples of these wares are exhibited in Cases and on Pedestals N-W. Compared with their Athenian models, they are more elaborate in decoration and less finished in technique.

Hellenistic Period, III-I Century B.C.

The contact with different peoples which the conquests of Alexander the Great had brought about resulted both in an expansion of Hellenism to new countries, and a consequent reaction on the spirit of Hellenic art. Side by side with the old idealistic traditions, a vigorous new realism now made itself felt, which resulted both in a more anatomical modeling and in a greater variety of subjects treated.

Several first-rate bronzes are included in our collection. A *statuette of an old bearded man (Case H), to be identified perhaps with the philosopher Hermarchos, is probably the finest Greek portrait on a small scale now in existence. A *statuette of Aphrodite (Case K), in the attitude of the Knidian Aphrodite of Praxiteles, is an important piece on account of its fine execution and its uncommonly large size. A sleeping Eros (Case Q), a drunken Herakles (Case S), a negro boy, and a *caricature

(Case C) show the variety of subjects attempted by the Hellenistic sculptor. The caricature is technically of special interest on account of the addition of silver and niello for various details. In Case C are also several other good bronzes—statuettes, handles, and mirrors—as well as a few small marble heads. The *two silver cups with reliefs representing cranes in a wheat-field, and the silver bracelet with a pendant in the form of *Pan playing upon his pipes, are worth especial notice because of their exquisite workmanship.

In Cases J, L, B, are terracotta statuettes and reliefs, including tomb groups, chiefly from Tarentum and from Asia Minor. A comparison between these lively figures, often of a mythological character, and the "Tanagra" examples in the Sixth Room, will show the difference between the fourth-century and the Hellenistic spirit. A number of Etruscan urns, used for holding the ashes of the dead, are placed on Pedestals E and U and on top of Cases F and N. The marble head of Aphrodite (Case M), full of gentleness and charm, shows the influence of Praxiteles, and is an excellent example of how closely the old idealistic spirit was still followed at this epoch.

The potters of the Hellenistic period no longer copied time-honored Athenian models, but ventured on new paths. The vases in the wall cases of this room and in Case G show the variety of techniques adopted. In Case N are vases entirely covered with black glaze. Some have stamped and relief ornaments, others have decorations painted in different colors over the black. The nineteen vases in Case G were found together in one grave, and probably constituted a dinner service. In Cases P, R, T, are exhibited "Hadra" vases (so called because such vases were first found at Hadra, in Egypt), in which naturalistic designs are painted in black on the buff color of the clay. An interesting feature is the addition of inscriptions, from which we learn that the vases were used in the third century B.C. for the burial of Greeks who died in Alexandria. On top of these cases are a painted terracotta frieze and three large ornamental vases, decorated with reliefs and statuettes, popularly known as Canosa vases, many having been found at Canosa in southern Italy. Reliefs from similar vases and miscellaneous pottery of the period are in Case F.

The glass in Case D is of the old hand-modeled type (see p. 6) but with a new variety of shapes and generally of less careful execution. This style of glass is found in tombs just preceding in date the blown glass of the Roman period (see p. 13). A collection of gems is placed in Case A, together with several decorative bronzes and a few small vases. In the gems we can distinguish two styles—those produced by Greeks in the eastern Mediterranean and those produced in Italy by the Romans.

Roman Imperial Period.

*Eighth
Classical
Room*

The objects in the Eighth and Ninth Rooms illustrate the art of the Roman Empire (I century B.C.—V century A.D.). It is largely an echo of that of Greece, in whose footsteps Rome closely followed.

The ** wall paintings in the Eighth Room were discovered in 1900 in a villa near Boscoreale, a village on the southern slope of Mount Vesuvius, not far from Pompeii. We owe their preservation to the eruption of Mount Vesuvius in 79 A.D., which buried Pompeii and the neighboring villas with lapilli and ashes, and thus saved them for future generations. From them we can obtain an excellent idea of the richness and brilliance of ancient house decoration. The subjects represented are life-size figures, architectural compositions, and decorative designs. Besides fragments from larger compositions, our collection contains the frescoes from the cubiculum or chief bedroom of the villa, which were completely enough preserved to be set up in a small room of the size of the original. In the farther wall of this room the original window with its ancient grating has been reproduced. The table in the center of this room was likewise found at Boscoreale, as was the lamp-stand placed on it.

A number of important bronzes of the Roman period are exhibited in the Eighth Room. Such are a **"Camillus,"* i.e., a boy who assisted at religious ceremonies (Pedestal H), the representation of an *image of the great nature goddess Kybele on her processional car, drawn by two lions (Case M), a small portrait-bust of a bearded man (Case N), and a large statuette of a *female panther (Case E). The life-size portrait-head on Pedestal K represents probably Agrippa, the illustrious friend and general of Augustus. Besides these larger bronzes, a selection of fine statuettes will be found in Case J. A miniature farmyard (Case L) is an entertaining group found in a tomb at Civit  Castellana. It was probably either a votive offering or a child's toy. A group of silver and bronze objects (Case C) is of special interest, having been found at Boscoreale, the place in which the frescoes in this room were discovered.

There are several interesting small marble sculptures in this gallery, among them a *head of Athena (Pedestal G), worked in the so-called archaistic style, in which the Roman sculptor imitated Greek archaic work.

Among the large mass of Roman pottery the *Arretine ware* ranks as the finest. In Cases G, G 2, C, will be found a number of examples, consisting chiefly of moulds with charming representations of satyrs, dancers, banquet scenes, birds, etc. The origin from metal technique is apparent in the decorations as well as in the forms of the vases and handles.

Engraved gems enjoyed a great popularity in the Roman

Imperial period, for the fashion of wearing seals in a great variety of beautiful stones evidently appealed to the cultured classes of Romans. Our collection, which is fairly representative, will give a good idea of the chief types and styles, both of the Graeco-Roman period of the first century (Cases A and D) and of the period of decadence of the second century A.D. and later (Case B). In Case D a number of gems of post-classical times have been placed for comparison with the Roman examples.

Roman Imperial Period.

The larger part of the Ninth Room is taken up by our *collection of Roman glass. This collection ranks now as one of the richest and most important in the world. We have seen that previous to the Roman epoch glass was not blown, but modeled by hand (see pp. 6 and 11). Apparently in the second or first century B.C. the blowing-tube was invented, which worked a revolution in the manufacture of glass, in that it now became an article of common use. Besides the plain blown glass, shown in Cases M-R, our collection includes glass decorated in various ways. The chief varieties are mosaic glass, commonly called millefiori glass (Cases S, J, and E), cameo glass (Case E), glass blown in moulds (Case H), vases with threads of glass applied plastically (Case K), cut glass (Case L), and painted glass (Case E). In Case C is an interesting collection of Roman glass beads. A number of Roman cameos, of sardonyx and glass paste, are shown in Case E with the cameo glass. Several fine pieces of glass mosaic have been placed on top of the wall cases. The bulk of Roman glass, especially the plain blown variety, shows a certain amount of iridescence, producing often a wonderful combination of colors. This iridescence was unintentional on the part of the makers, and is caused by the partial disintegration of the glass in the graves.

*Ninth
Classical
Room*

Besides glass, the Ninth Room contains a variety of material. In Cases R and G and at the bottom of Case A are miscellaneous bronze implements and utensils, such as vases, handles, lamps, strigils, horse-trappings, musical instruments, spouts, shovels, buckles, and a gold-beater's block—showing the great variety of articles made by the ancients in this material. The bronze statuettes (Case G) are chiefly the commoner examples found in Italy in large numbers, and arranged here according to types.

In Case D has been placed our collection of Roman pottery covered with colored metallic glazes, a somewhat rare fabric, derived like the Arretine from metal technique. Cases A and B contain various other fabrics of Roman pottery. Against the walls of the room and on top of Case B are placed stucco and terracotta reliefs used by the Romans for the decoration of their ceilings and walls.

Two courses are here open to the visitor. If he is especially interested in classical antiquities, he may continue toward the left to the Cesnola Collection of antiquities from Cyprus, described below, but otherwise we recommend that, having completed the circuit of the classical rooms, he now pass directly across the large entrance hall to its farther end to see next the collection of Egyptian art (described on page 15).

Cesnola Collection of Antiquities from Cyprus.

The Cesnola Collection of antiquities consists of sculptures, pottery, bronzes, terracottas, glass, inscriptions, and miscellaneous material, found in Cyprus by General Luigi Palma di Cesnola between the years 1865 and 1876. Together they constitute the richest collection of Cypriote material in the world. Both from an archaeological and from an artistic point of view the objects are full of interest, in that they illustrate, in unbroken succession, the history of an important center of ancient civilization from the Early Bronze Age (about 3000-2000 B.C.) to the Roman period.

Gallery
14

In Gallery 14 (the corridor-gallery at the left of the main stairway) are exhibited the Cypriote bronzes, terracottas, glass, and inscriptions. Among the bronzes the early weapons, tools, and implements (Nos. 4601-4707, 4717, 4719-22, 4730-5011) are especially noteworthy; also a cauldron rim (No. 4703) and a tripod (No. 4704) with scenes of lions pursuing bulls and stags, in spirited Minoan style. The terracotta statuettes present an interesting picture of the work of Cypriote clay workers from early to late times. The rich collection of lamps dates chiefly from Roman times, though several earlier types are also represented. In the free-standing cases a selection of the *Cesnola glass is exhibited, remarkable chiefly for the beauty of its iridescence. The inscriptions in the wall cases to the right date from different periods and are written in Phoenician, Cypriote, and Greek script.

Library

To the left of this gallery is a passageway leading to the Library, which contains nearly 44,000 volumes and 59,000 photographs, and is free to the public.

Galleries
41 and 42

Turning sharply to the left, the visitor will find in the next galleries, 41 and 42, the Cesnola Collection of Cypriote sculpture, pottery, and miscellaneous material. The collection of pottery is arranged according to fabrics and periods, beginning with Wall Case 1 and Floor Case I and ending with Wall Cases 28 and 76 and Floor Case VII. Almost all known Cypriote wares from the Bronze Age to Graeco-Roman times are plentifully represented. Artistically the pottery is probably the most successful product of the Cypriote artist. His sense of form and decoration could here find full expression. Moreover, a certain fanciful originality, which shows itself now in a fantastic shape,

now in the addition of handles and bosses in unexpected places, gives to his vases a refreshing variety.

The sculptures show more clearly than any other branch of art the various influences which acted upon the Cypriote artist, reflecting in turn Egyptian, Assyrian, Greek, and Roman styles. The statues are arranged periodically in Gallery 41, Wall Cases 29-50, and Floor Cases A-C and X-XVII; while the tomb monuments are assembled in Gallery 42. *Two magnificent sarcophagi, from Golgoi and Amathus, are among the finest pieces of this collection. They date from the sixth century B.C., one being in almost pure Greek style, the other showing considerable Oriental influence.

The latter has many traces of the varied coloring which once must have covered most of the sculptures.

EGYPTIAN ART

On leaving the Department of Classical Art the route recommended to the visitor leads directly across the Fifth Avenue Hall to its farther end, where may be seen a number of massive Egyptian sarcophagi (referred to later on), marking the approach to the Department of Egyptian Art.

Tomb of Perneb.

Passing beyond the sarcophagi and between the piers of the colonnade, we enter first the room in which has been installed the monumental **Tomb of Perneb, V dynasty (about 2650 B.C.), obtained by the Museum's Egyptian Expedition in 1913 from Sakkara, the cemetery of the ancient Memphis, through the generosity of Edward S. Harkness. Before entering the tomb the visitor is recommended to examine, on the side-walls of the room, the illuminated photographic transparencies illustrating the excavation and transportation of the tomb.

*Tomb of
Perneb*

At the right beyond: Model of the tomb (scale 1:20), showing the chief features of its plan and construction.

At the left: Another model presenting some of the principal characteristics of "mastaba" tombs in general, to which type this tomb of Perneb belongs.

In two cases nearby: In the one instance, objects found in the course of excavating the tomb; in the other, the contents of the plundered burial-chamber, including the skull of Perneb.

(A special Handbook describing the tomb may be obtained from the attendant—price, 25 cents.)

The principal chapel is reached through the great central doorway in the façade. We pass first into a vestibule (unfinished decoration, showing interesting preliminary sketch); then through a doorway (its sides decorated with figures of offering-bearers, personifying the estates with which the tomb

was endowed) into the main chapel, decorated with offering-scenes in painted bas-relief (unusually fine preservation of color). On the two long walls the scenes are practically identical—Perneb, seated and wearing a leopard skin, is receiving the various offerings brought by priests and offering-bearers. The end-wall beyond is in the form of a "false-door," which was provided in order that the *ka* or guardian spirit might come and go. On the nearer end-wall are scenes representing the slaughter of oxen and the like. Above is a window, opening from the façade. In the two wings at either side of the façade are undecorated chambers; that at the left (restored in plaster blocks following the original arrangement of the courses) has in its farther end-wall a slot, opening into the *serdab*, or secret statue-chamber, beyond. In the latter originally stood at least three wooden cult-statues of Perneb and members of his family. A painted reproduction of a similar cult-stature, from another tomb at Sakkara, is now shown here in illustration of the manner in which such statues occur in these tombs.

The arrangement of the rooms of the Egyptian department is a chronological one, with the exception of the position of the Tomb of Perneb, which was rendered necessary because of its great size and other considerations.

Prehistoric and Early-Dynastic Periods.

First
Egyptian
Room

Thus, leaving the Tomb of Perneb and passing through the doorway at the left, we enter the First Egyptian Room, containing objects of the prehistoric period (about 4000–3400 B.C.) and the earliest dynasties (about 3400–3000 B.C.). The dawn and primitive beginnings of Egyptian civilization, followed by a period of rapid development.

In the center of the room: Reconstruction of a prehistoric grave, showing the "contracted" burial surrounded by various objects with which the dead were commonly provided in this period.

At the right: Prehistoric painted figurines, illustrative of the earliest attempts in Egyptian sculpture. Various types of prehistoric pottery, including many decorated examples. An excellent representation of prehistoric flint implements. Prehistoric slate palettes and various types of beads and other ornaments.

At the left end of the room: Objects of the early-dynastic period, which include a superb representation of early-dynastic stone vessels, in alabaster, slate, diorite, and limestone, mostly from a cemetery of the II–III dynasties at Sakkara. Objects in flint, copper, ivory, and faience. Early-dynastic seal-cylinders, inscribed with some of the earliest-occurring characters of the Egyptian language. A wooden bier and paneled wooden coffin, from early cemeteries at Tarkhan, near Medûm.

Old Kingdom.

As the Second Egyptian Room was devoted to the Tomb of Perneb, which we have already visited, we now pass on into the Third Egyptian Room, containing material of the Old Kingdom, comprising the III-VI dynasties (about 3000-2500 B.C.). The great period of archaic art and of the construction of the pyramids.

*Third
Egyptian
Room*

In the center: Red granite column with palm-leaf capital, reconstructed to its original height, from the Pyramid-Temple of King Unas, at Sakkara. This, and a similar column in the next room from the Pyramid-Temple of King Sahurê, are among the earliest known instances of the employment of the column in Egyptian architecture.

*See
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135
1353*

Also in this room: *The chapel or offering-chamber from the Mastaba-Tomb of the Prince Ra-em-kai, at Sakkara (V dyn.). Practically nothing remains of the brilliant color which once adorned the scenes in bas-relief on the walls of this chamber. The relief, however, is of a quality rarely surpassed among the examples of this period, in many places exhibiting all the delicacy as well as the virility which are found in the highest achievements of the sculptor's art of the time. Labels beneath each wall explain the character of the scenes, but attention is directed to the right wall of the entrance doorway, where, in the relief which remains unfinished, the various steps in the procedure of the sculptor may be followed—from the line-drawing and the first stroke of the chisel to the completed figures. On the opposite side of the doorway, the same scenes may be found completely finished.

Old Kingdom and Transition Period.

We next pass into the Fourth Egyptian Room, likewise devoted to the art of the Old Kingdom, as well as to that of the succeeding Transition period, VI-XII dynasties (about 3000-2100 B.C.).

*Fourth
Egyptian
Room*

Immediately at the left: Wall, with double offering-niche, from the Mastaba-Tomb of Nekaithor, at Sakkara (V dyn.). The niche at the left was intended for Nekaithor himself, while that at the right was for his wife Sekhemhathor. Between these are characteristic scenes representing the playing of a game of draughts, a procession of offering-bearers, and the slaughter of oxen. Nearby, in a separate case, is a single block which belonged originally to the upper part of this wall, bearing a figure of Sekhemhathor seated before a table of offerings.

In this end of the room is also a large model of the Pyramid and Temple of King Sahurê, at Abusir (V dyn.). The component parts of the structure, as seen in this model, are common to other pyramids as well. They consist of the pyramid itself.

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with its subterranean burial-chamber; a mortuary-temple, always on that side of the pyramid which faces the Nile valley; and a long causeway or covered passage with a smaller entrance-temple at the bottom, through which people ascended to the temple above from the towns and villages of the valley. It was from the central colonnaded court of this temple of King Sahuré that the *red granite column with palm-leaf capital, now in the middle of this room, came.

Nearby, a *group, in diorite, representing King Sahuré seated and accompanied by a figure personifying one of the nomes or provinces of Egypt (that of Coptos, with the double falcon as its standard). This is the only portrait statue known of this king.

On the two screens: Blocks of relief-sculpture from temples and tombs of the V and VI dynasties at Memphis, found in excavations of the Museum's Egyptian Expedition at Lisht (some twenty miles south of Memphis), where they had been re-used in the construction of the Pyramid of King Amenemhat I (XII dyn.), more than five hundred years later in date.

In the wall-case at the farther end of the room are stelae and inscriptions of the Transition period; several of them are of historical interest in the fact that they bear portions of royal decrees, while others are of importance as coming from tombs in the Intef cemetery at Thebes.

Middle Kingdom.

*Fifth
Egyptian
Room*

Through the large doorway in the middle of the left wall of this room, we pass next into the Fifth Egyptian Room, the first of several rooms in which are grouped various classes of material dating from the Middle Kingdom—XI–XII dynasties (about 2100–1700 B.C.). The artistic productions of this period are characterized by even greater delicacy of rendering than those of the Old Kingdom, but often lack the power expressed in the best examples of the earlier period.

In this room the exhibition consists particularly of *painted temple-relief and other objects derived from the excavations conducted by the Museum's Egyptian Expedition at the Pyramids of Lisht, undertaken in 1906–07 and still in progress. The ruined temples of these pyramids have yielded, in the material now exhibited in this room, a representation of Middle Kingdom relief-sculpture unequalled in its extent and unsurpassed in quality as well as in preservation of coloring.

In the first bay at the left: Painted relief-sculpture from the Mortuary-Temple of King Mentuhotep III (XI dyn.), at Thebes, excavated by the Egypt Exploration Fund.

Beyond on the screen at the left: Blocks of brilliantly painted relief from the Tomb of Daga (XI dyn.), at Thebes, excavated by the Museum's Expedition. Daga was probably an official

of Mentuhotep III, and his tomb lies in a hill overlooking the king's mortuary-temple mentioned above.

In the center: *Red granite altar (weight over 10 tons), from the Pyramid-Temple of King Amenemhat I (XII dyn.), at Lisht. Its sides are decorated in sunken relief with a procession of figures representing the various "nomes" or provinces of Egypt, bearing offerings to the king.

On the wall at the right of the entrance doorway: Large blocks of painted relief from the Pyramid-Temple of King Amenemhat I. On one, Amenemhat is represented as being "endowed with life eternally" by the gods Anubis (jackal-headed) and Horus of Edfu (hawk-headed) and the goddesses Uazet and Nekhebet.

Beyond on the farther end-wall at the right: Painted wall-relief representing a procession of offering-bearers, from the Pyramid-Temple of King Sesostris I (the son and successor of Amenemhat I) at Lisht.

Near the center of the room: *Mortuary stela of Mentu-weser, an official of Sesostris I, which the inscription declares to have been set up by the king's order in the precinct of the god Osiris, at Abydos, in the seventeenth year of Sesostris' reign, and which commemorates the good deeds of Mentu-weser.

Nearby, a powerfully modeled representation of King Sesostris III (XII dyn.) as a *sphinx, in diorite. This work typifies the best qualities in sculpture of this period.

Retracing our steps and leaving this room by the same doorway by which we entered, we return to the Fourth Room and, passing to the left, enter the Sixth Egyptian Room, in which is exhibited funerary material or tomb-furnishings of the Middle Kingdom—XI—XII dynasties (about 2100—1700 B.C.). The major part of the room is occupied by a series of painted wooden funerary models, the most remarkable of their kind ever found, which were discovered by the Museum's Egyptian Expedition in March, 1920, in the tomb of the Prince Mehenkwtetre, at Thebes, dating from the XI dynasty (about 2100—2000 B.C.). (An illustrated Report of the Excavations in which these objects were found may be had of the attendant in the room—price 25 cents.)

*Sixth
Egyptian
Room*

These models consist of boats and groups reproducing the various daily activities of the Prince, and give a most illuminating picture of life in Egypt in the twenty-first century before our era. Photographic transparencies in the windows of the room show the conditions under which the objects were found in the tomb.

In a case on the west side of the room is shown the mummy of Wah, a retainer of the Prince, together with the objects which had been placed in the coffin with the mummy—a wooden head-rest, a copper mirror, a pair of sandals, three quarter-staves, a

painted wooden portrait-statuettes, and a series of thirty-eight linen sheets—all of these in a remarkably perfect state of preservation.

In the wall-case beyond: Middle Kingdom arms and weapons, a model shield, spears and implements, and staves and sceptres.

Near the farther corner of the room: Canopic boxes and jars. Among the latter is a set of four with excellently modeled, human-headed lids, from the tomb of "the Nomarch's daughter, Nephthys," at Meir (XII dyn.). (The coffins and mummy of Nephthys are exhibited in the Ninth Egyptian Room.) These "Canopic" jars held the internal organs, which were removed from the body at the time of mummification. In this earlier period of their employment the four jars are all provided, as here, with lids of human-headed form. From the Ramesside period on, the lids have the heads of the four sons of Horus—represented severally as human-headed, hawk-headed, ape-headed, and jackal-headed. (Compare examples in the Thirteenth Egyptian Room.)

Against the end-wall of the room: Case containing portrait-statuettes of wood, from tombs of the Middle Kingdom. (Similar statuettes of stone, dating likewise from the Middle Kingdom, may be seen in the Ninth Egyptian Room.)

Daily Life of the Egyptians.

*Seventh
Egyptian
Room*

We next pass into the Seventh Egyptian Room, devoted to the illustration of the Daily Life of the Egyptians. Here the representation is grouped under various subject-headings and comprises material from the whole range of Egyptian history. It includes objects of every-day use, yielded by the excavation of town-sites carried out by the Museum's Expedition, as well as objects of a similar character which were placed in the tombs as a provision for the dead. The classification covers the following principal subjects—Agriculture, Building, House Furnishings, Weights and Measures, Writing, Recreation, Arts and Crafts, Weaving, Basketry, Personal Adornment and Toilet Articles, Sculpture and Painting.

Jewelry and Articles of Adornment.

*Eighth
Egyptian
Room*

The Eighth Egyptian Room, which is devoted principally to Egyptian jewelry and articles of adornment, lies to the right. In a number of floor-cases are shown, period by period, representative examples of jewelry and other objects dating from the Old and Middle Kingdoms, the Empire, and the Late-Dynastic, Ptolemaic, and Roman periods. Included among them, and exhibited also in several wall-cases, are a large number of unusually beautiful necklaces of gold, faience, and semi-precious stones, lent by Mr. and Mrs. Goddard Du Bois.

In the center of the room: Three cases containing **jewelry

and other objects from the Tomb of the Princess Sat-hathor-iunut (daughter of King Sesostris II of the XII dynasty, who reigned from 1906 to 1887 B.C.). The tomb of the princess was discovered in 1914 by Professor W. M. F. Petrie, within the enclosure of her father's pyramid at Lahun, near the Fayûm. The group of objects as a whole, comprising the exquisitely wrought and marvelously beautiful pieces of jewelry, the alabaster Canopic jars bearing the name and titles of the princess, the vases of alabaster and of obsidian mounted in gold, and the two elaborately conceived caskets in which the jewelry and toilet objects were contained, is incomparable. At no period either earlier or later in their history did the Egyptians reach such consummate skill in creations of the goldsmith's art. This jewelry of the Princess Sat-hathor-iunut, and another group of similar pieces of jewelry belonging to other princesses of the same dynasty which was found some twenty-five years ago at Dahshur and is now in the Cairo Museum, are the only ones known of their kind. The caskets were in a complete state of disintegration when found and lay in the tomb in hundreds of fragments of splintered ivory. They were reconstructed here in the Museum after a labor of many months and are the only ones of the type which have been preserved to us.

Near the window: Case containing a number of objects of particularly fine quality, in various materials. Attention is called especially to the following: alabaster goblet in the form of an open lotus-flower, inscribed with the names of the god Aten, King Akhenaten (XVIII dynasty), and his queen, Nefertiti; gold signet-ring of King Tutankhamon (XVIII dynasty); alabaster figure of a dwarf; and glazed figure of a hippopotamus, from the tomb of Senbi (XII dynasty), at Meir.

Middle Kingdom and Intermediate Period.

We next pass into the Ninth Egyptian Room where we resume the chronological consideration of Egyptian art (interrupted in the Seventh and Eighth Rooms) with further illustration of funerary material or tomb-furnishings of the Middle Kingdom (XI-XII dynasties) and of the succeeding Intermediate period (XII-XVIII dynasties, about 1700-1580 B.C.).

Near the entrance: A number of cases containing *objects from the Tomb of the "Mistress of the House," Senebtisi (XII dyn.), discovered at Lisht in 1907 by the Museum's Expedition.

Wall-case at the left: Pottery vessels in which a provision of food and drink had been made for the deceased. Nearby is her cedar coffin, decorated with bands of gold-leaf. Also a set of four Canopic-jars, the bodies of alabaster and the human-headed lids of wood stuccoed and painted. Exhibited in other cases are a set of ceremonial wooden staves and a ceremonial "whip," with wooden handle and pendants of carnelian and

*Ninth
Egyptian
Room*

faience, which were in the coffin beside the mummy; also an elaborate girdle of patterned bead-work with pendants. Another case contains a series of other ornaments with which the mummy was decorated, comprising a gold circlet which was upon the head, gold rosettes from the wig, and necklaces, bracelets, and anklets of gold, carnelian, lapis-lazuli, and other materials.

In the center of the room: **Statuette of King Sesostris I (XII dyn.), of cedar, wearing the red crown of Lower Egypt. In the beauty and subtlety of its modeling this figure is one of the finest extant examples of Egyptian sculpture of this period. A companion statuette found with it, representing Sesostris wearing the white crown of Upper Egypt, is now in the Cairo Museum. With other objects exhibited near by in this room, these statuettes were found in April, 1914, in excavations conducted by the Museum's Expedition in the cemetery surrounding the Pyramid of Sesostris I, at Lisht. The other objects referred to are a wooden shrine containing the symbol of the god Anubis, and a series of three wooden barques—a divine barque and two barques of the Sun-God. The whole group of objects was found under conditions which made it certain that they were a part of the funerary paraphernalia of a high official of Sesostris, named Imhotep, near whose tomb they had been secreted.

Near the middle of the room: Wooden coffin, with polychrome decoration, from the tomb of the Domain-Superintendent, Khnum-hotep, at Meir (XII dyn.). In the coffin the mummy of Khnum-hotep may be seen in its original position upon its left side—the regular position in which the body was placed at this period. Over the head of the mummy is a painted and gilded stucco mask in remarkable condition of preservation, while on the linen covering at its breast is a wide collar of blue faience beads.

Also in the middle of the room: Two painted wooden *models of funerary barques, from the tomb of the Chief Treasurer, Ukh-hotep, at Meir (XII dyn.). The painted wooden coffin, Canopic-box, and mummy of Ukh-hotep, are exhibited in the Fourth Egyptian Room.

At the left: Case containing the outer and inner coffins and mummy of "the Nomarch's daughter, Nephthys," from the cemetery at Meir (XII dyn.). The inner coffin, anthropoid in shape and containing the mummy, was placed on its left side in the outer rectangular coffin. The latter is made of native Egyptian wood (probably sycamore) covered with a veneer of cedar, fastened by rows of wooden pegs. Cedar wood was imported into Egypt, chiefly from Lebanon. On one side of this outer coffin, at the point behind which lay the face of the dead, is a gilded "eye-panel" with a brilliantly painted doorway beneath. The latter is the door of the "eternal house," the passage by

which the deceased left or rejoined his mummy, while the eyes were provided that he might look out from the tomb on the life that he had relinquished.

Wall-case at the left: An excellent representation of fune-rary statuettes, of stone, in various characteristic postures (XII dyn.). On one shelf are a number of "ushabti" figures, or "answerers" (XII dyn.) which are among the earliest extant. Two of these ushabti figures, found at Lisht, are provided with painted wooden coffins, of miniature size and corresponding in type to the regular coffins of the period. Ushabti figures were placed in the tombs that they might "answer" the call made on the deceased and fulfil in his stead the labors imposed by Osiris in the other world.

Beyond, near the doorway: A painted wooden figure of a horse and rider (Intermediate period, probably XVII-XVIII dyn.). As the horse is generally supposed to have been introduced into Egypt from Asia by the Hyksos, during the XV and XVI dynasties, this representation must have been sculptured but a short time afterward. Moreover, this is the only known instance of this subject, in sculpture in the round, dating from any part of the dynastic period.

Beyond this room are the galleries of the Department of Arms and Armor (see page 28). If we wish to continue our inspection of Egyptian art, we leave the room by the doorway at the left and go directly across the Hall of Armor to its farther corner, where we enter the Tenth Egyptian Room.

The Empire.

In this and the two succeeding rooms Egyptian art may be seen at the culminating point of its development, under the great kings of the Theban Empire, XVIII-XXI dynasties (about 1580-945 B.C.). A period of great artistic production and the construction of imposing monuments.

Among the exhibits of greatest interest in this room is the *material from the Palace of Amenhotep III at Thebes (1411-1375 B.C.), recovered in excavations conducted upon the site by the Museum's Egyptian Expedition, from 1910-20.

On the walls at the right and left of the entrance: Wall- and ceiling-decorations from the Palace of Amenhotep III.

At the left of the entrance: Wall-case containing decorated pottery vases from the Palace of Amenhotep III.

Beyond: Upper part of a group of two figures in painted sandstone, representing a Theban dignitary and his wife, from a tomb at Dra' Abu'l Naga (XVII or beginning of XVIII dyn.).

Still farther on: Wall-case containing pottery from royal tombs in the Valley of the Kings at Thebes, found in excavations conducted by Theodore M. Davis.

Near the middle of the room: Two cases containing vases in

*Tenth
Egyptian
Room*

glaze and glass. Among the former is a notable series found in the tomb of Thothmes IV (1420-1411 B.C.), at Thebes, by Theodore M. Davis. Especially noteworthy also is a green-glazed decanter, bearing the names of Akhenaten and his queen, Nefertiti.

The vases of polychrome glass are an excellent representation of this earliest beginning of glass manufacture by the Egyptians. Among them are five vases found by the Museum's Expedition in the Palace of Amenhotep III, and one from the Tomb of Thothmes IV, excavated by Theodore M. Davis.

Near by: Table-case containing glazed beads, pendants, and amulets found by the Museum's Expedition in workshops adjoining the Palace of Amenhotep III at Thebes. Also a series of similar objects found at Tell el Amarna by Flinders Petrie, which date from the succeeding reign of Amenhotep IV (Akhenaten).

In the center of the room: **Alabaster Canopic jar, its lid in the form of a royal portrait-head which has been identified as probably that of Amenhotep IV (Akhenaten), the so-called "heretic" king (1375-1358 B.C.). This is one of a set of four jars (the other three are now in the Cairo Museum) found by Theodore M. Davis, in 1907, in the so-called "Tomb of Queen Tiy," in the Valley of the Kings at Thebes.

Near by: Quartzite head of Amenhotep IV (Akhenaten).

On the right: Four wall-cases containing, in the first instance, a series of modern imitations of Egyptian antiquities; secondly, bronze vessels and bowls of the period of the Empire; thirdly, sculptors' trial-pieces, in relief and in the round, found by Flinders Petrie at Tell el Amarna—some of them portraits of Akhenaten and Queen Nefertiti; and lastly, vases of alabaster and other stones.

In the farther end of the room: Several pedestal-cases containing representative examples of sculpture of the Empire—among them a statuette, in brown schist, of Amenhotep III.

In the doorway beyond: Sphinx, of quartzite, with portrait-head of Thothmes III, and the name of that king inscribed on the breast.

Passing into the Eleventh Egyptian Room, we continue our survey of the art of the Theban Empire.

On the wall immediately at the left: **Wall-relief representing Kings Ramses I and Seti I (1315-1292 B.C.) presenting offerings to Osiris and Isis. This scene and the three others on the screens and farther wall of this room are from a temple of Ramses I, at Abydos, and are among the most superb examples of Egyptian temple-relief of this period.

In the wall-case at the left: Ushabti figures and their boxes. Note particularly, in a case near by, the beautiful wooden *ushabtis of Yuya and Thuyu, the father and mother of Queen

Tiy, XVIII dynasty (about 1400 B.C.), from their tomb in the Valley of the Kings, discovered by Theodore M. Davis in 1905.

In the middle of the room: Double desk-case containing principally *objects from royal tombs in the Valley of the Kings at Thebes, XVIII-XX dynasties (about 1600-1100 B.C.). These consist particularly of floral collars and other botanical specimens, foundation-deposits, and various funerary objects.

In the upright case near the center: *Sculptured wooden panel from a throne, found in the Tomb of Thothmes IV (1420-1411 B.C.), discovered by Theodore M. Davis in 1903:

In the center of the room: Limestone seated statues of Ini, a dignitary of Assiut, and his wife Renut, XIX dynasty (about 1300 B.C.).

The doorway in the middle of the wall at the left leads into the *offering-chamber of the Tomb of Sebek-mes, from Razigat, XIX-XX dynasties (about 1300-1100 B.C.), its sandstone walls decorated with scenes and texts in sunken relief. At the right is the representation of the funeral procession of Sebek-mes, the mummy drawn on a canopied sledge and protected by the jackal-headed god Anubis. At the farther end of the scene the mummy is represented as having been brought to the tomb and placed under the protection of the Goddess of the West. On the end-wall Sebek-mes is shown pouring out libations to the gods Osiris and Anubis. The long text which completely covers the wall on the left is a Hymn to the Sun.

In the farther end of the room, on the left: Wall-case containing coffins of Khonsu, priest of the Theban necropolis, and his mother Iti-*neferti*, XX dynasty (1200-1090 B.C.). These coffins were discovered by Maspero in 1886, at Kurnet Murra^t, Thebes, in a large family-tomb belonging to Sennezem—father of Khonsu and husband of Iti-*neferti*—which had served also as the burial-place of various members of his family. The tomb, which was in an undisturbed condition at the time of its discovery, proved to be one of the richest private tombs which has yet been found in Egypt and contained a great variety of interesting funerary objects, most of which are now in the Cairo Museum.

Near by is the *mummy of a priest, from Kurna, Thebes, XX dynasty (about 1200-1100 B.C.). Beside the mummy is his elaborately decorated coffin, with brilliant coloring. The mummy, which was originally wrapped in a great number of linen bandages, is in a nearly perfect state of preservation, owing to the elaborate methods employed at this period in the process of embalmment. On the left side of the body, partly covered by the arm lying upon it, may be seen a wax plate. This conceals the incision through which the internal organs were removed in preparing the body for embalmment. In a similar manner the brain was removed by instruments inserted through

the nasal passages, while long strips of linen, soaked in pitch or other preservatives, were then inserted into the cavity to assist in preservation.

The Empire and the Bubastite Period.

*Twelfth
Egyptian
Room*

We now pass into the Twelfth Egyptian Room, likewise devoted to the art of the Empire, as well as to that of the succeeding Bubastite period, XXII-XXIII dynasties (about 945-718 B.C.).

At the right: *Massive red-granite door-jamb, from a temple of Ramses the Great, at Thebes, XIX dynasty (1292-1225 B.C.), found in excavations of the Museum's Egyptian Expedition in 1912-13.

On the wall near by: Sandstone window-grill from the throne-room of the Palace of Ramses III, at Medinet Habu, XX dynasty (1198-1167 B.C.).

In the wall-case at the left: Mummy, cartonnage case, and coffins of Khelsher, from Sheikh Abd el Kurna, Thebes, XXII-XXV dynasties (about 900-650 B.C.). These coffins were found by Maspero in 1885 and are an excellent illustration of the elaborate provision made for the dead at this period of the later Empire. The large black coffin was the outermost, and in this were placed the other coffins and the mummy, one inside another in the manner of a nest of boxes.

The principal feature in this room is the series of eight **colossal seated statues, in diorite, of the lioness-headed goddess Sekhmet, from the Temple of Mut, at Karnak. They are part of a large number of such statues (estimated at a total of 572) set up in that temple by King Amenhotep III, XVIII dynasty (1411-1375 B.C.). Of these eight, seven were brought to England about 1830 and were latterly in the collection of Lord Amherst of Hackney, at Didlington Hall, Norfolk, from which they were acquired for the Museum, in 1915, through the generosity of Henry Walters. The other statue was purchased from the Egyptian Government, in 1912.

These statues of Sekhmet exhibit great vigor in their modeling, the composite nature of the subject affording the Egyptian sculptor full play in his ability to render human and animal forms with equal power and truthfulness. They are likewise impressive in their size—when complete they vary but little from seven feet in height and a weight of two tons—and illustrate admirably the monumental character of Egyptian sculpture of the kind.

(An illustrated Supplement to the Museum Bulletin, describing the Temple of Mut and its remarkable assemblage of these statues, can be had at the Information Desk. Price, 25 cents.)

At the farther end of the room: Wall-case containing the

coffins of the "Mistress of the House," Ta-bek-en-khonsu, XXVI dynasty (663-525 B.C.), found in the excavation of the Temple of Queen Hatshepsut, at Deir el Bahri, Thebes, carried on from 1892-96.

Saite and Ptolemaic Periods.

Entering next the Thirteenth Egyptian Room, we proceed to the examination of the art of the Saite period, XXIV-XXX dynasties (718-332 B.C.) and the succeeding Ptolemaic period (332-30 B.C.). The former is the so-called "Egyptian Renaissance," under its last native rulers. Art receives a fresh impetus and reverts to the models of the earlier epochs. Under the Ptolemies art follows a gradual decline and is subject to Hellenistic influence.

*Thirteenth
Egyptian
Room*

At the left: Wall-case containing a representative series of bronze figures of various gods and sacred animals.

Near by: Wall-case containing ushabti figures of this later period, in blue faience.

In the middle of the room: *Large composite papyrus capital, of painted sandstone, from a portico erected by Nectanebo, XXX dynasty (378-361 B.C.), before the entrance to the Temple of Hibis, Khargeh Oasis. From excavations of the Museum's Egyptian Expedition, 1909-10.

Near by: Two cases containing faience figures of gods and other objects.

On the long wall at the left: Reliefs and inscribed texts from the walls of the Tomb of Bek-en-ranf, at Sakkara. Bek-en-ranf was governor of the city of Memphis during the reign of Psamtek I, XXVI dynasty (663-609 B.C.).

Beyond: Case containing a series of *sculptors' models, in limestone, among the most exquisite productions of the Egyptian artists of any period. Such models have been found to occur in sets, each model representing a different stage of completion.

Near by: Case containing a set of four alabaster Canopic jars, with beautifully modeled heads.

On the farther end-wall of the room: Diorite wall-relief from the Temple of Nectanebo I, at Sebennytyos, XXX dynasty (382-364 B.C.).

Roman and Early-Christian Periods.

We then pass into the Fourteenth Egyptian Room, devoted to the art of the Roman period (30 B.C.-395 A.D.) and the Early-Christian period (395-640 A.D.). Under Roman rule the decline of Egyptian art reaches its final stage. In the Early-Christian or Byzantine period a new art arises, derived partly from classical and partly from Oriental sources.

*Fourteenth
Egyptian
Room*

Immediately at the left: Wall-case containing a series of

plaster masks in classical style, from mummies of the Roman period found particularly in the cemeteries of Middle Egypt.

In the center of the room: Mummy with portrait panel in encaustic, from Hawara, in the Fayûm, second century A.D.

On the screens on either side of the latter: *A series of portrait panels, from mummies found in cemeteries in the Fayûm. These are among the best examples which have been preserved of the ancient classical method of painting in encaustic (i.e., with a wax medium).

Beyond, in the middle of the room: *Mummy of Artemidora, from Meir, encased in an endless number of bandages and layers of pitch, the whole covered with linen ornamented with designs in gilt, and with a head-piece bearing a conventional portrait with coiffure of the period and elaborately ornamented. About 100 A.D.

In screens against the wall at the left: Examples of textiles of the Coptic period (third to the seventh century A.D.).

On the walls of the room are capitals, cornices, friezes, and other architectural details, in limestone, from structures of the Early-Christian period, many of them from the Monastery of St. Jeremias, at Sakkara (fifth to seventh century A.D.), excavated by the Egyptian Government in 1906-09.

*Corridor
and Fifth
Avenue
Hall*

In the Corridor outside this room and in the end of the Fifth Avenue Hall beyond are wooden and stone coffins and massive stone sarcophagi of the Late-Dynastic and Ptolemaic periods.

Among the latter we note particularly the *sarcophagus of Wen-nofer, from Sakkara, the interior of which is beautifully decorated with figures of various deities and religious texts.

Likewise the magnificent *sarcophagus of Uresh-nofer, from Sakkara, which with its lid exhibited beside it has a total weight of 16 tons. Elaborately decorated inside and out with religious scenes and texts, it is one of the finest examples of its type.

Behind these stone sarcophagi stand two *colossal granite statues of Merneptah, the Pharaoh of the Exodus (XIX Dynasty). These were acquired in 1922 from the Egyptian Government in exchange for antiquities from the Museum's excavations.

ARMS AND ARMOR

Returning through the Fourteenth to the Tenth Egyptian Rooms, we now enter the galleries devoted to arms and armor. These date mainly from the fifteenth to the eighteenth century and illustrate admirably the work of the artist in hard metal. Such objects were then part of the daily life of poor and rich alike, the nobles especially devoting their means lavishly to the enrichment of their military equipment. This collection, consisting principally of the Cabinet of the Duc de Dino (pur-

chased 1904) and the William H. Riggs Benefaction (1913), ranks among the most important extant.

Of European armor, the collection represents well-known types and these are exhibited as far as possible in historical sequence. On entering the gallery from the Tenth Egyptian Room, we turn to the right; on the wall near the foot of the staircase is a diagram which suggests the plan of our tour.

Wing H
Gallery
9

Starting at this point, we see Merovingian arms, including a rich sword with gold and garnet incrustation, also a gilded shield boss (Case 1), early forms of helmets, rare chain-mail defenses for the neck and shoulders (Case 2), and ivory war-horn, these incised and sculptured, dating from the eleventh and thirteenth centuries (Case 6).

In a small separate case is an early helmet (basinet) which has been attributed to Joan of Arc (Case 10). At this point particular attention should be paid to two *bone and ivory saddles dating from the fourteenth and fifteenth centuries (Cases 7 and 9). Near by are cases (16, 18, 19, and 20) containing Gothic helmets and arms: e.g., "dog-faced" basinets, Gothic spurs, early daggers, and ox-tongue swords (cinquedeas); also the **crossbow of Count Ulrich V of Würtemberg (17). Adjacent cases (3-5, 11-14) show numerous specimens of chain-mail (hauberks) of the fourteenth to sixteenth century. Some of this mail is of the "double" type so firmly "woven" that it can hardly be penetrated by a pin. In contrast with chain-mail we may now examine (Cases 15, 22-24) specimens of scale armor. In some of these the scales appear on the outer surface of the armor (jazerans), in others on the inner surface (*brigandines); the latter appear superficially like velvet jackets and are among the rarest objects in the Museum.

On the wall at the back are early Gothic pole-arms, such as halberds, guisarmes, and the spiked clubs known as "holy water sprinklers" and "morning stars." Here, too, are numerous great shields or *tartschen*, usually with heraldic bearings: among them are two of the civic shields of Erfurt. The large tapestry on this wall is one of the Jerusalem series of about 1470, picturing interesting details of armor. In front of this tapestry are cannon of the fourteenth and fifteenth centuries.

We now pass into the center of the large gallery where, standing below early banners, are several equestrian figures dating from 1460 to 1630, among which is the engraved and gilded **armor for man and horse, dated 1527, which belonged to Gourdon de Genouilhac. Walking toward the main entrance of this large gallery, we should pay special attention to the several suits of Gothic armor on the left, particularly to the *earliest suit (Case 25), which faces the stairs.

Continuing on the right, we come to several cases containing fluted armor of the so-called Maximilian period (1500-

1530); some of these are elaborately engraved and gilded (especially Case 34). At this point may be seen harness trappings of bronze, elaborately decorated, many enameled, dating from the eleventh and fourteenth centuries (Case 8). In the corner is a *horse frontal used by Henry II of France when dauphin (Case 35A). In a small case are objects which belonged to Popes Leo X and Innocent XI. Note next the series of Maximilian helmets (Cases 42-45). On the wall back of these cases is the skirt (lamboys) of a suit of armor said to have belonged to Henry VIII of England. Near by on the right are swords of the fifteenth and sixteenth centuries (Case 46), richly decorated muzzles for mules ridden by cardinals, together with stirrups and spurs of the sixteenth and seventeenth centuries (Case 47), also a collection of early war hammers and maces (Case 48).

Against the wall on the left stands a restoration of an armorer's workshop containing ancient anvils, vises, tools, and an armorer's certificate. The setting is from the courtyard of a house in northern France (Abbeville), and dates from 1510. Within this woodwork may be seen, through an open door, numerous modern counterfeits of armor. Continuing, we find on the left several suits of children's armor (Cases 52-54). In the adjoining cases are tilting helmets, lances, and reinforcing pieces of armor used in jousts and tournaments, also a locking or "forbidden" gauntlet (Cases 56-59). On the wall is an original tournament book (sixteenth century).

Passing a small tent from the island of Rhodes, we turn to the right and find powder flasks, primers, and other accessories for early firearms; several of these have their original mountings and are of great rarity (Case 63); also elaborate guns and pistols dating from the sixteenth century (Cases 62 and 64). In the neighboring corner is exhibited an unusual series of *Scottish arms, including the double-handed sword (claymore). Retracing our steps, we see a group of Swiss arms of the sixteenth century (Case 66) and, in Case 68, before leaving the main gallery, we examine implements of torture and surgical instruments.

The long gallery which we now enter is known as the "Hall of Princes": it is devoted to enriched armor and weapons, many of them having historical interest: they date from the second half of the sixteenth century. Here are suits of armor richly engraved, gilded, and embossed. The wall panoplies, which are separated by tapestries, include numerous engraved harnesses. Above them are a dozen ancient banners and standards. At the right of the doorway is the helmet of the Marquis de la Trémouille (Case 75A) and a suit of armor of a Duke of Lorraine (Case 75). In Cases 69 and 70 are processional halberds, some of them gilded and intricately etched. Near by, under a tapestry, are

other beautiful examples of embossed armor (Case 107). Among the pieces in this gallery attributed to historic personages may be mentioned a portion of the panoply of Prince Niclas von Radzivil (Case 74) and a *half armor of Gonzalo Fernandez de Cordoba (Case 84). Among the beautiful *pistols may be found those originally belonging to King Charles I and Emperor Charles V (Case 86) and, in a case containing numerous princely *guns, a carbine of Louis XIII (Case 87).

In the center of the gallery are several beautiful pieces of horse-armor (chamfrons) and saddle plates (Case 83) and the mounted armor for horse and man believed to have been worn by Marcus Antonius Colonna. Near the windows are cases (90 and 91) containing *rapiers of finest workmanship; powder flasks, powder horns, and cartridge boxes of princely quality (Case 101); the mace of Henry II, *gauntlets of Philip II, Charles V, the Earl of Sussex, and Christian II of Saxony (Case 102); embossed half armor of the Duke of Alva (Case 104).

In the center appear a *sword of Henry IV and gauntlets of Philip III (Case 103A); a *helmet (burganet) and pistols of Henry II (Case 103), an **embossed casque, by the celebrated Milanese armorer, Philip de Negroli (Case 107A), probably made for Francis I.

Against the wall in a splendid collection of helmets may be found the following historical pieces: a helmet of the Duke of Alva (Case 108), a helmet of Henry III (Case 109), one worn by the State Guard of Pope Julius III and said to have been designed by Michelangelo (Case 119), and several helmets of the guards of Christian I and Christian II of Saxony (Case 111).

Passing into the square corner gallery, we find portraits of personages in armor showing, with contemporary details, how armor was worn (in a full-length portrait one notes Cosimo II of Medici with his hand on an embossed and gilded casque shown in Case 103, to which is now added its long-lost visor). In the center of this gallery is a remarkable series of cross-bows, bolts, ivory arm guards (brassards), early bows and quivers, and against the wall a collection of beautifully decorated Scottish Highland pistols. In this gallery is an exhibit of models of armor used in the World War, also a group of historical American swords, among which is one presented by Congress in 1777 to Colonel Marinus Willett, who later became Mayor of New York. Here, too, is a Washington banner, bearing the crest of the State of New York: it was borne by the president's guard of honor, 1789, and is now deposited in the Museum by the City of New York.

*Wing H
Gallery
7*

Re-entering the "Hall of the Princes," we now examine the cases along the wall opposite the windows. In the corner, in a small separate case (113A) is an embossed helmet which belonged to Louis XIII. Farther along are *two engraved and

*Wing H
Gallery
8*

gilded suits which belonged to Sir James Scudamore (note the copy of the original drawing for the first suit designed by the Elizabethan court armorer Jacobe, and a photograph of a painting showing Sir James Scudamore wearing the second suit) (Cases 95 and 94), a suit of armor of Philip II (Case 92), and a half suit of the guard of Julius II of Brunswick (Case 81).

*Wing H
Gallery
9*

Retracing our steps, we turn to the right and re-enter the large armor gallery. Here we find **European arms of the seventeenth century and later.** At the right is a curious three-quarter suit of scale armor used in the river jousting at Seville (Case 115); in the adjacent case (114) a buff coat of the seventeenth century. On the left, facing the center of the courtyard, stands a three-quarter suit of the Marquis of Bassompierre; near it are parade casque and shield of Louis XIV, with corselet and banner of his state guard, also a half suit worn by a member of the Della Rovère family of Venice (Cases 118 to 120). Near by, we find a fowling piece said to have been presented by Napoleon to Marshal Ney (Case 121) and a beautiful neck defense (colletin) bearing the arms of the family of Guaita. Close by are spontoons and broadswords. In the neighboring cases are the armor of Dom Pedro II, King of Portugal (Case 130), heavy suits of half armor of the seventeenth century, together with siege headpieces (Case 132) and hat-like helmets (Case 129). On the wall at this point are the breastplate and backplate worn by John Paul Jones, and a group of halberds carried by soldiers in New England during the seventeenth and eighteenth centuries, giving a curious glimpse of the ancient military usages of our country. By the doorway is a series of beautifully wrought court swords of the late seventeenth and eighteenth centuries.

*Wing H
Gallery
6*

We now pass into the gallery containing **Japanese armor.** On the left as we enter is a splendid series of "primitives," including numerous *specimens from dolmens: helmets, breastplates, early swords, spearheads, etc. (Cases O.1 to O.3). Of the greatest interest among early pieces is a **half armor with its original garniture, dating about 1200, from a temple in the province of Tamba (Case O.5). In the hall right and left may be seen early hand cannon, guns, curious forms of helmets, masks, shoulder pieces, and the complete horse equipment of one of the Inaba daimios. On the wall at the right is an early banner of the Daté family (Daté Masamuné). At the left are Japanese blades made by famous swordsmiths (Case O.40), and exquisite examples of the tsuba or sword-guard artists appear in a small vertical case near the last window. Note particularly the *work of the family of Kaneyé, which flourished during the sixteenth and seventeenth centuries. In two cases under the window is shown the important *collection of sword ornaments made by the veteran Japanese collector, Masaouji Goda. Numerous horse trappings deserve examination, especially a

number of saddles, some of which are among the earliest known (VIII-XVII century) (Case O.41). The present collection of Japanese armor is said to be the most important of its kind outside the national collection of Japan.

The last armor gallery contains **arms of Persia, India, and the Near East**. Noteworthy are the ajouré daggers from the armory of the last king of Tanjore (Case O.46) and a beautiful series of enriched daggers, Damascus blades (Case O.51), and krisses (Case O.53). Note also a number of Turkish-Balkan guns which belonged to Ali Pasha (Cases O.58 and O.59).

*Wing H
Gallery
5*

Notice particularly several early (fifteenth century) *Turkish headpieces of large size to enclose the turban (Cases O.55-O.56); some of these casques are damascened in gold and silver, in arabesques or in inscription from the Koran. In the corners of this gallery are cannon (lantaca) from the Philippine Islands. On the walls are Cairene and Turkish banners.

The most important pieces in this room are a *Babylonian bronze sword of the fourteenth century B.C. (Case O.60) and a beautiful *Hispano-Moorish sword said to have belonged to the last king of Granada (Case O.50).

In the basement of this wing, reached by the stairway from the main Hall of Armor, are three classrooms, the lending collections—lantern slides, photographs, etc.—a large collection of metallic reproductions, and the collections of early American decorative art, pending the completion of the new Wing of American Art, which, when finished, will open to the west from the north end of the Pierpont Morgan Wing.

*Wing H
Basement*

Early American Decorative Art.

At the south end of the basement corridor, at the foot of the stairway, three alcoves are devoted to American furniture, including the fine examples of one of the Philadelphia cabinet-makers, William Savery, and of late Sheraton types. With these are shown looking glasses, paintings, pottery, and other accessories.

The corridor at the north end of the basement contains the eighteenth-century furniture of the Bolles Collection, from the beginning of the Chippendale influence through the Sheraton and Empire periods of the early nineteenth century. A few pieces of architectural woodwork are shown in conjunction with the furniture.

The large room at the northeast corner is arranged as a study room for American furniture, glass, pottery, and textiles of the seventeenth and eighteenth centuries. The furniture includes much of the seventeenth-century material from the Bolles Collection, the gift of Mrs. Russell Sage in 1909, as well as the transitional pieces of the early eighteenth century, chiefly wal-

nut. In cases around the walls and before the window is displayed the Hunter Collection of Stiegel glass, the gift of Frederick William Hunter. Other wall cases contain examples of pottery, including a considerable group of Pennsylvania German slipware, Bennington ware, and stoneware from New England.

DREICER COLLECTION

Gallery
6

Returning now through the Armor Hall, the Egyptian galleries, and the Fifth Avenue Hall we reach, at the right of the main stairway, the gallery in which the collection bequeathed by **Michael Dreicer** in 1921 is temporarily installed. The collection comprises paintings, sculptures, and decorative art of the mediaeval and Renaissance periods. Beginning at the left wall the visitor will find of particular importance the Young St. John the Baptist by Piero di Cosimo. The large seated figure in stone of a *Prophet, possibly from the Cathedral of Chartres, a French work of the second half of the twelfth century, is the outstanding sculptural work of the collection. The magnificent *tapestry, enriched with gold and silver, representing four scenes from the Passion of Christ is a notable example of Flemish weaving in the period of transition from Gothic to Renaissance; it dates about 1500 and was woven probably at Brussels. The fourteenth-century polychrome statue of the Virgin and Child is a delightful example of Gothic art in France. The wall case to the left of the doorway contains an interesting Limoges enamel ch asse of the thirteenth century, representing the Martyrdom of St. Thomas   Becket. Over the door are two rare examples of French stained glass of the thirteenth century.

The stone group of the Annunciation in front of the screen is characteristic of the sentimental treatment of the theme popular in German Gothic art of the fifteenth century.

In the center of the group of paintings to the left is the Martyrdom of Two Saints, a rare example of the school of Simon Marmion, French, fifteenth century. One of the rarest and most delightful paintings in the collection is the panel by Martin Schongauer representing *Three Saints. Behind the French Gothic dressoir hangs a large Persian carpet of the so-called Ispahan type of the first half of the seventeenth century. The small group in alabaster, attributed to Germain Pilon, is a characteristic and charming work of the French Renaissance. The *Portrait of a Monk by Roger van der Weyden is second only in importance to the earlier work of this artist, the **Christ Appearing to His Mother, which formed the right-hand panel of a triptych, the other two panels of which survive in the Cathedral of Granada. To this cathedral the triptych was bequeathed by Queen Isabella, the Catholic, who in turn inherited it from her father Juan II, King of Castile. A Portrait of a Man with an Arrow is an early work by Memling, Roger's great pupil. The

arrow indicates that the subject has won by his skill with the bow the title of *Roi de Tir à l'Arc*. The characteristics of the Burgundian school in the second half of the fifteenth century may be discerned in a statue, probably representing the warrior St. Bavon.

Rodin Sculptures.

Directly to the right is the Rodin Gallery, where are exhibited twenty-five works of the French sculptor Auguste Rodin (1840–1917), including the fine copy of the Age of Bronze at the foot of the staircase, and in addition two glass cases of small studies, constituting as a whole the largest collection of his sculptures outside of Paris. As these are plainly labeled, they need not be mentioned individually; but especial attention should be called to the three original studies in clay—the head for the statue of Balzac, in the center, and the Danaïd, and Triton and Nereid, on the inner wall. Under the windows are hung fourteen of his drawings, showing his manner of studying the human figure. The collection also includes a portrait of Rodin by Robert MacCameron, and a drawing of his head by W. Rothenstein. In the adjoining gallery toward the left are five casts of works by Paul Dubois, and Barnard's large group of "The Struggle between the Two Natures of Man."

Gallery
13

Gallery
15

[Those who wish to proceed directly to the Pierpont Morgan Wing, containing works of art presented by J. Pierpont Morgan, father and son (described on p. 38), will keep straight ahead from the Rodin gallery, and follow the first turn to the right.]

ARCHITECTURAL AND SCULPTURAL CASTS

We come next to the large and important Collection of Casts, including the Marquand Collection of Greek and Roman sculpture, the Johnston Collection of Renaissance works, and the very extensive Willard Collection of architectural casts. Owing to the increasing pressure upon our space, a portion of the collection has had to be retired from exhibition for the present, but students who want to see any of the casts included in the catalogue of the collection which are not in the galleries may do so upon application at the Information Desk. The same condition has disturbed the chronological arrangement of the collection, owing to the necessity of housing the collection of musical instruments for the time in four of the rooms formerly assigned to casts. The present installation of all this part of the building is therefore only a temporary makeshift.

Gallery 16, entered from the Rodin gallery, contains casts of ancient Persian sculpture, including colored copies of the two large reliefs from Susa, in the Louvre. On a screen in the

Gallery
16

Gallery
38

center are five Assyrian and three Hittite reliefs, all originals. From this room we pass through a lobby into the large **Hall of Casts**, in which are famous monumental works of various periods, such as the two pediments from the temple of Zeus at Olympia, restored (placed high on the end walls), the Porch of the Maidens from the Erechtheion, the Monument of Lysikrates in Athens (full size), the Nike of Samothrake on her prow, the "Bon Dieu" of Amiens, the equestrian statues of Gattamelata and Colleoni, two of the horses of St. Mark's, a large window from the Certosa at Pavia, and the pulpit of the cathedral at Siena (in the lobby). Of especial interest are the unique models of the great hall in the temple of Karnak, the Parthenon, the Pantheon, the Arch of Constantine, the cathedral of Notre Dame in Paris, the interior of Penshurst Hall, and that of the narthex of Saint Sophia. In the twelve alcoves along the sides of the hall is a rich series of architectural details, arranged by periods, from early Greek to the eighteenth century.

Galleries
18, 19,
21, 22

Leaving this hall by the corner at which we entered it, we continue through the rooms of sculptural casts. Gallery 18, late Greek and Roman (temporarily placed here); 19, Chaldaean and Assyrian (note two cases of original clay tablets from Chaldaea); 21, archaic Greek; 22, fifth-century Greek.

[The Pierpont Morgan Wing is entered from this room; see p. 38.]

Galleries
23-25

Galleries 23 and 24, fifth and fourth centuries, Greek including the Parthenon; 25, leading from the last two to the central hall, fourth century and later. At the farther end of this room note the Adams Collection of bronzes from the Villa at Herculaneum, reproduced in bronze.

MUSICAL INSTRUMENTS

Beyond the Parthenon room the sequence of the casts is interrupted by the Crosby Brown Collection of **Musical Instruments**, which occupies Galleries 26-29. This collection, presented to the Museum in 1889 by the late Mrs. John Crosby Brown, consists of 3,600 specimens, illustrating the history and development of musical instruments of all nations from prehistoric times to the present day. The Drexel Collection, comprising 45 instruments, presented in the same year by Mrs. Joseph Drexel, is also exhibited here, as well as a collection of portraits of composers and musicians.

Galleries
26-28

Alcoves I-III. European instruments. I. Central platform, organs. Wall cases on the sides of the gallery, primitive and folk instruments of Africa, Oceanica, and America. II. Wind instruments: woodwinds, flutes, clarinets, oboes; cup mouth-pieces; reproductions of Scandinavian and Roman horns and modern brass instruments; *central platform, single, double,

and triple-banked harpsichords. III. Stringed instruments: harps, lutes, violins, hurdy-gurdies; *central platform, virginals and spinets of Flemish and Italian masters, notably instruments by the Ruckers, the famous seventeenth-century harpsichord makers of Antwerp, and Ludovicus Grovellus, of whose works but two other examples are known. Alcove IV. Chinese, Japanese, *Indian exhibits.

Wall cases, groups illustrating allied types of various classes of instruments; cases showing parts of a violin, flute, and cornet in process of construction, with the tools, from the raw material to the completed instrument. Also models of action of keyboard instruments; spinet, harpsichord, clavichord, piano, with parts showing the construction of modern pianos and organs. East wall, chart illustrating the development of types. Central platform, *Christophori piano, the earliest dated instrument by Bartolommeus Christoforis (1720), the Paduan harpsichord maker, who invented the hammer action of the piano-forte. Large platform, group illustrating the development of the modern piano from the clavichord. *Galleries*
29

The stairway between Gallery 29 and Gallery 30 leads to a cafeteria, open from 11:30 A.M. to one half hour before the closing hour of the Museum. Opening from the cafeteria are a smoking room, a rest room for women, and a garden court.

The circuit of the sculptural cast rooms is resumed as we pass out of the Crosby Brown Collection, and is continued along the same side of the building through Galleries 30-36, which contain mediaeval, Renaissance, and eighteenth-century sculptures, French, German, and Italian. The exhibition of Italian Renaissance works is particularly rich, and includes material for the study of all the great sculptors of that period in Italy. The Della Robbia sculptures are separated from the others, and will be found in Gallery 39, the corridor leading from the Central Park door to the large central hall. *Galleries*
30-36

Gallery
39

AMERICAN SCULPTURE

Turning to the left at the farther end of the galleries of Renaissance sculpture, we come upon the **Exhibition of American Sculpture**, which is displayed in three rooms (37, 40A, 40B), on both sides of the Central Park entrance. At present this exhibition consists of about a hundred representative pieces, in marble, bronze, and plaster, mostly by sculptors now living, though a few earlier ones are also included. Many of the works are temporary loans, and therefore withdrawn from time to time but their places are usually filled by others, so that the general character of the exhibition remains the same. *Galleries*
37, 40A
40B

[For other examples of American sculpture see Galleries 8 and 9 on the second floor.

For the Cesnola Collection of Cypriote antiquities, which is in the gallery adjoining the third American sculpture room, see p. 14.]

Passing now through the gallery which leads from the Central Park entrance to the large central hall, crossing the hall diagonally to the right, and continuing through the rooms of Greek casts (18-22) we come to the Pierpont Morgan Wing.

THE PIERPONT MORGAN WING

EUROPEAN SCULPTURE AND DECORATIVE ARTS

In this wing are exhibited the collections of **European sculpture and decorative arts** given to the Museum by J. Pierpont Morgan, father and son. Conspicuous among the earlier gifts is the Hoentschel Collection of Gothic sculpture and furniture and of French decorative arts of the seventeenth and eighteenth centuries. The more recent gift (December 17, 1917) comprises upwards of three thousand objects, and includes the rarest and most precious of Mr. Morgan's treasures, notably the mediaeval enamels and ivories.

Works of art earlier in date than the eighteenth century are shown on the first floor of the Pierpont Morgan Wing, and French decorative arts of the eighteenth century on the second floor. English and American furniture previously exhibited in this wing has been removed elsewhere: the English material is temporarily installed in H 22, and the American in the basement galleries of Wing H, pending the completion of the American Wing.

Other examples of European sculpture and decorative arts may be seen in three galleries in Wing J (11-13), arranged according to period (Gothic, Renaissance, seventeenth and eighteenth centuries) (see page 59); in several rooms in Wing H (12-23), arranged according to material (metalwork, ceramics, laces, and textiles) (see p. 68); and in Galleries 22 and 23 on the second floor (see p. 59).

Gallo-Roman and Germanic Antiquities.

We enter first a vestibule where is exhibited an important collection of Gallo-Roman and Germanic antiquities, covering roughly the period from the late years of the Roman Empire to about the middle of the eighth century. The objects are principally articles of personal adornment or use, which have been found in tombs at Niederbreisig (between Coblenz and Bonn) and in various parts of France.

From this vestibule we have an excellent view of the main

hall, but the visitor is advised to look at the collections in chronological sequence, and to commence with the first gallery to the left of the entrance.

Early Christian, Byzantine, and Romanesque Art.

The marvelous examples of early ivories, enamels, and metal-work shown in this gallery date mainly from the sixth century through the twelfth.

*Wing F
Gallery
2*

We may commence with the first case on the right as we enter. Here are examples of late Roman and early Christian ivory carving and some miscellaneous material. The two cases at the left of the entrance contain the gold ornament and gold and silver vessels of the Albanian treasure find, and the six *silver plates with scenes from the story of David, dating from the sixth century, which form part of a treasure discovered in 1902 on the island of Cyprus. The statue of the Virgin enthroned is French, twelfth century. The first floor case contains the collection of late Roman and Byzantine gold jewelry.

In the two floor cases adjoining and in wall cases opposite the windows are objects in **ivory, dating for the most part from the second great period of Byzantine art, that is, from the ninth to the twelfth century, and representing not only the art of Byzantium, but work produced in countries outside the Eastern Empire. Among the ivories are book covers, consular diptychs, devotional tablets, pyxes, oliphants, boxes, a portable altar, etc.

Of greatest rarity are the Byzantine cloisonné **enamels—translucent enamel on gold and silver—which are exhibited in one of the floor cases. Of exceptional interest is the ninth-century *reliquary for the wood of the True Cross. The medallions, panels, and jewelry from the famous Swenigorodskoi Collection date mostly from the eleventh and twelfth centuries. The development of the art in the ateliers of Limoges and of the Mosan and Rhenish schools in the early mediaeval period is illustrated by superb *enamels in the two floor cases and in the two wall cases at the farther end of the room. The technique is that of *champlevé* rather than *cloisonné*; i. e., cells are channeled in the copper instead of being formed by *cloisons* or partitions applied to the surface of the metal, and are filled with opaque instead of translucent enamel. These enameled plaques, used for the ornamentation of reliquaries, book covers, shrines, etc., are distinguished by the beauty and vitality of their design and by their splendid color.

A small *tapestry of the Crucifixion, part of a larger piece, dates about 1300 and is considered to be the oldest French tapestry in existence; another part of the same tapestry is in the Germanic Museum, Nuremberg. Among the noteworthy sculptures is a twelfth-century baptismal font from the Abbey of S. Maria del Patiro in southern Italy.

Gothic Art—XIII and XIV Centuries.

Wing F
Gallery
3

Enamels and ivories constitute the greater part of the exhibits in this gallery. Particularly important is the large collection of French Limoges **enamels of the thirteenth century, including book covers, reliquaries, crucifixes, and other objects of ecclesiastical usage. The *châsses*, or reliquaries in the form of a small gabled house or chapel, constitute an important group. A magnificent example of Limoges enamel is the large gabled *shrine or tabernacle for the Holy Sacrament, which is exhibited in a pedestal case. Of unusual interest is the little reliquary of silver gilt with niello decorations, presumably made between 1174 and 1176, which held originally two vials of the blood of St. Thomas à Becket. The **châsse aux oiseaux* is a famous example of thirteenth-century metalwork.

The French **ivories of the thirteenth and fourteenth centuries form a delightful and varied group. Most of the plaques are shown in the next room, but here are charming statuettes of the Madonna and Child, and several rare caskets decorated with carvings of secular scenes drawn from the popular romances of the period. Two ivory statuettes of the *Virgin enthroned, shown in the case to the right of the entrance into the next gallery, are especially beautiful examples of late thirteenth- and early fourteenth-century French ivory carving. Secular in subject are the carvings which originally ornamented two coffers formerly in the Certosa of Pavia, and now compose the large panel exhibited against the window wall. The carving is the work of Baldassare degli Embriachi, and dates from the first decade of the fifteenth century.

Among the sculptures shown in this room we may note two fourteenth-century statuettes in marble of the Virgin and Child and a wood carving, painted and gilded, representing the Visitation of the Virgin Mary to St. Elizabeth, exhibited in one of the wall cases. Especially beautiful is the small **statuette in wood of the Virgin and Child, exhibited in a separate pedestal case. Above the cases hang the famous **Sacrament tapestries, part of a series representing the seven Sacraments with Old Testament prototypes, Burgundian work about 1440, probably early work of Pasquier Grenier, the master-weaver of Tournay. The twelfth- and thirteenth-century stained glass in the windows is superb in design and color.

Gothic Art—XIV and XV Centuries.

Wing F
Gallery
4

In this room are assembled ivories, metalwork, enamels, tapestries, and other objects of French, German, and Italian workmanship. The three large **tapestries are Burgundian, Arras, about 1485, and were presumably made for Charles VII, king of France. They represent men and women in the sump-

tuous costumes of the period, gathering roses. The collection of ivories continues in the two floor cases. Religious themes still predominate, but secular subjects may be noted in such ivories as mirror cases and panels from caskets. The central floor case exhibits an important collection of enamels, mainly Italian of the fourteenth century, and in the technique known as *basse-taille*, i.e., translucent enamel applied to silver carved in very low relief. In the two floor cases adjoining are processional crosses decorated with translucent enamels or with plaques in niello, together with some fine examples of metalwork.

Three wall cases continue the exhibition of Gothic metalwork, comprising such objects of ecclesiastical usage as reliquaries, crosses, and censers. A large reliquary head in silver is an unusual piece of the fourteenth century. In the remaining wall cases are shown small carvings in marble, stone, and wood. Of the larger sculptures not in cases, an important piece is a St. Michael, fifteenth-century French work of the school of the Loire. Two large fragments of a fourteenth-century English choir-stall should be noted.

The Sculptures from the Château de Biron.

In this gallery are shown the ****Pietà** and the ****Entombment** groups from the Château de Biron. The sculptor of these two masterpieces of late Gothic sculpture is unknown, but there is an obvious connection in style with the school of Michel Colombe, the great French master, whose polished and graceful art marks the close of the Gothic era.

In 1495 Pons de Gontaut, Seigneur de Biron, who had accompanied Charles VIII on his fateful expedition into Italy, obtained permission from the Pope to found a private chapel in the Château de Biron, in southwestern France. On his return, Pons constructed a double church. The lower served as a parish church; the upper was the private and funerary chapel of the family. Although the chapel was not dedicated until 1524, the year of Pons's death, its decoration was commenced many years earlier. In a shallow niche behind the high altar was the **Pietà** group, which evidently dates from the closing years of the fifteenth century. The **Entombment** group, placed in a side chapel, is some ten or fifteen years later. The tombs of Pons de Gontaut and his brother, Armand de Gontaut, also in the upper church, show the Italianizing influence already apparent in the **Entombment**, and are slightly later still in date. Pons de Gontaut, and his brother, Armand de Gontaut, Bishop of Sarlat, are represented in the **Pietà** group; the former kneeling at the feet of Christ, and the latter opposite his brother.

The stone statue of the ***Virgin and Child** to the left of the **Entombment** group is an important French work of the late fifteenth century, related in style to the work of Michel Col-

Wing F
Gallery
5

ombe. The statue of St. Savina is an excellent example of the school of Troyes about 1510-15. To the school of Touraine in the fifteenth century is assigned the statue in wood of the Virgin Mourning; the pendant to this figure, a St. John, is in the Louvre. The stained glass in one of the large windows is English of the fifteenth century.

Gothic Sculpture and Furniture.

*Wing F
Gallery
6*

In this gallery, at the farther end of the main hall, are shown various sculptures in stone and wood, a few pieces of furniture, and two tapestries. A small door leads to

The Flims Room.

*Wing F
Gallery
11*

This paneled room of the seventeenth century, with richly carved woodwork, comes from a house in Flims, Switzerland. The furniture is of the same period.

Main Hall—Gothic and Renaissance Sculpture.

*Wing F
Gallery
7*

Entering the main hall, our attention is first called to the large and important **Spanish retable of the fifteenth century, in alabaster, by an immediate pupil or assistant of Pere Juan de Vallfogona. It was originally in the chapel in the Archiepiscopal Palace in Zaragoza and bears the arms of Archbishop Don Dalmacio de Mur, who died in 1456. The altar itself is a conjectural restoration, although the armorial panels are original. The subjects represented on the altarpiece are the Pentecost and four scenes from the lives of St. Martin and St. Thecla.

Behind the retable hangs a large dossal made for Favio Chigi, Pope Alexander VII, between 1655 and 1667. The choir stalls on either side of the hall are Flemish, of the fifteenth century. Floor cases contain splendid ecclesiastical vestments of the fifteenth and sixteenth centuries. With few exceptions, however, the exhibits in the main hall consist of sculptures in wood or stone, of the Gothic and Renaissance periods.

Turning now to the sculptures exhibited against the walls, we find the first group on the right centering about a paneled doorway which enframes a statue in stone of the Virgin and Child, French, middle of the fifteenth century. On either side are fine examples of French wood carving, notably two figures of St. Peter and St. Paul, of the late fifteenth century. The two horsemen in stone are French sculptures dating about 1500; one represents St. Martin and the beggar, and the other, St. George.

Against the opposite wall is a large Gothic seat. On either side are angels holding emblems of the Passion, French wood carvings, about 1500. Other wood carvings, Flemish or German, complete the group. An important piece is the statue of

St. Nicholas raising his hand in blessing over the three children whom he has just resuscitated.

Proceeding along the left-hand wall, we come to the third group. The realistic tendencies of the fifteenth century are amusingly exemplified in the stone sculpture representing the Nativity, which is exhibited on a Gothic buffet of oak. Above is a small tapestry, French, about 1480, depicting the Adoration of the Magi. The two large stone figures in this group represent St. John the Baptist and St. Catherine of Alexandria. Both are French; the former dating from the fourteenth century, the latter, from the second half of the fifteenth century. Delightful in its mannered elegance is a small stone statue of St. Mary Magdalen, probably of the School of Troyes. It is balanced by a little statue of St. Catherine, from the Hospital of Issoudun.

In crossing to the opposite side, we notice several small sculptures in stone exhibited in the middle of the hall between the stone columns. A statuette of the Virgin and Child is a vigorous piece of early fifteenth-century sculpture, close in style to the work of Claus Sluter. The columns also serve as a background for two groups of small wood sculptures of the Gothic period. Other small sculptures in wood, mainly French and Flemish, are shown in two cases.

In the center of the fourth wall group is a mutilated but still beautiful tomb monument in stone, showing an angel presenting the deceased to the Madonna. This relief dates from the beginning of the fifteenth century, and was found in the environment of Dijon. Above is a relief carving of six apostles, French, of the commencement of the fifteenth century, which presumably formed the left half of an altarpiece. On either side of the tomb relief are two deacons carrying candlesticks; the figures are in stone and date from the first half of the fifteenth century. A stone group, *The Education of the Virgin*, a characteristic French work of the beginning of the sixteenth century, and a statue in stone of St. Barbara complete this wall section.

Italian sculpture of the Renaissance period is represented by two wall groups near the entrance to the hall. On the right, the dramatic group of the *Pietà*, in painted terracotta, is by Giovanni della Robbia or an artist of his school. On the right of it is a relief of St. Clara (?) and the Christ Child by Pietro Lombardo. Corresponding to it at the left is a figure of St. Andrew, which originally formed part of an altar in St. Peter's, Rome, by Andrea Bregno. Placed on marble columns are a portrait mask by Francesco Laurana and a Laughing Cherub by Rossellino. The marble tondo above the group is by Tamagnini, and represents Acellino di Meliaduce Salvaro.

On the opposite wall is Rossellino's *Nativity group in painted terracotta. This presepio, attributed to the great Florentine sculptor, Rossellino (1427-1478?) is an especially charming ex-

ample of Renaissance sculpture. Above is a portrait medallion in the style of Amadeo, representing Francesco Sforza, Duke of Milan. The group is completed by two beautiful fifteenth-century cassoni, above which are exhibited panels of French sixteenth-century tiles and two Italian reliefs of the Madonna and Child in terracotta; one showing the austere genius of Donatello, and the other by an anonymous Florentine master of about the year 1440. Between these wall groups, in the center of the hall, is shown a notable group of the coveted Henri II ware.

Having completed the circuit of the hall, we now enter the first gallery on our left as we approach the entrance.

Renaissance Art—XV and XVI Centuries.

*Wing F
Gallery
8*

The decorative arts exhibited in this gallery comprise magnificent examples of the goldsmith's art, precious jewels, such ceramic rarities as the Medici porcelain, engraved crystals, Venetian glass and enamels, objects in amber, gold-embroidered altar frontals, carvings of amazing dexterity in boxwood and ivory, small sculptures in marble, bronze, and terracotta, furniture, tapestries, and stained glass.

Opposite the entrance doors are cases of crystal and amber, seen against the glowing colors of the stained glass *windows from the Abbey of Flavigny. Precious examples of *metalwork fill the wall cases. Among the objects are hanaps, tankards, salvers, basins, ewers, stoneware jugs with silver mounts, shell cups, caskets, clocks, and other richly ornamented pieces. German artificers of the late Renaissance are particularly well represented, although the collection comprises work of all the principal European countries, and in point of date covers both the fifteenth and sixteenth centuries. With these pieces of metalwork are shown a number of fine examples of Venetian enamel, with gold decoration on a ground of dark blue and white.

Floor cases exhibit *jewels or bibelots, small objects of precious material such as pendants, necklaces, badges, reliquaries, and paxes in niello, crystal, and enamel, many of which have the interest of historical association. The *Cellini cup, exhibited in a separate case, is a superb example of the art of the Renaissance goldsmith.

French Decorative Arts—Period of Louis XIV.

*Wing F
Gallery
9*

Still Renaissance in feeling is much of the metalwork by German and Flemish goldsmiths of the seventeenth century, which is exhibited in three cases in this room. The other exhibits consist mainly of French woodwork and furniture and other objects of the period of Louis XIV (1643-1715). Perhaps the most important of these are the two great carved *doors and over-panels, in perfect preservation, from one of the royal châteaux. Not less beautiful are three large panels from the

Bibliothèque Nationale, Paris. Several fine chairs, an armoire, and other pieces of furniture deserve mention. This gallery commences the series of fourteen rooms devoted to the French decorative arts of the seventeenth and eighteenth centuries, comprising the part of the Georges Hoentschel Collection given to the Museum in 1906 by Mr. Morgan.

French Decorative Arts—Periods of the Regency and Louis XV.

The exhibits in this room, as in the first five rooms on the second floor of the wing, belong chiefly to the periods of the Regency (1715–1723) and of Louis XV (1723–1774). At the left, on entering, is a large mirror and marble mantel of the Regency from an hôtel in the Place Vendôme, Paris. It was in the early years of the eighteenth century that mirrors began to be largely used in the decoration of rooms.

*Wing F
Gallery
10*

The writing desk with its metal mounts is a typical piece of this period, though the whimsical, grotesque decoration of the small console table near by shows more clearly the decorative spirit of the times. Above the console is shown one of three panels with inset paintings of birds, which also date from about this time. The gray and gold alcove with trophy panels of the four seasons is a little later in style, probably dating from the first years of the reign of Louis XV.

On the landings of the staircase are cases containing part of a large collection of ormolu, French, eighteenth century. This important collection of decorative metalwork is continued in the balcony on the second floor. Stained glass is shown in the staircase windows. At the top of this staircase we turn to the left and enter Gallery 13.

*Wing F
Staircase
to Second
Floor*

French Decorative Arts—Periods of the Regency and Louis XV.

The panels in the form of false book-cases, covering the long wall, offer superb examples of the wood carving of the Regency period, but the narrow inter-panels decorated with carved trophies are probably of a later date. This is also true of the three panels on the wall to the left, which probably formed part of the decoration of a church. The furniture, including a fine panel of Savonnerie tapestry, is also of this period.

*Wing F
Gallery
13*

The gray and gold panels in F 14 probably formed part of the decoration of the Château of St. Cloud, and date from the end of the first quarter of the eighteenth century. The two wooden panels, decorated with paintings of a hunting scene and birds, show a combined use of painting and carving popular in the first half of the century. On the walls are also a number of sketches for ceiling decorations by artists of the period, as well as examples of typical overdoor panels. The furniture dates from early in the period of Louis XV.

*Wing F
Gallery
14*

*Wing F
Gallery
15A*

An idea of the harmony of design in a room of the period of Louis XV is given here by the *paneling from a mid-eighteenth-century Parisian house. The woodwork was originally painted and gilded. Note the typical arrangement of mirror over mantel, balanced by mirror over console table. The vast majority of rooms of this period were painted and gilded. Only very occasionally was the woodwork of a room left in its natural condition. In its original state the gold on the paneling would have been echoed by the gilding on the furniture now missing in the majority of the pieces here shown. The chandelier is Italian, but similar in type to the French. Each piece of furniture in this room is worthy of special mention.

*Wing F
Galleries
15B and
16*

The woodwork here and in the following room shows the fully developed rococo of the period of Louis XV. The armoire is an exceptionally fine example of the mid-eighteenth-century style. The small canvases are mainly sketches for decoration, one, an allegory of Fortitude and Prudence, being by G. B. Tiepolo. Another sketch for a monument is attributed to François Boucher. The sketch for a ceiling by François Le Moyne is rather earlier in date. In this period not only the richness of design but the great beauty and delicacy of workmanship should be noticed.

*Gallery
F 17*

Gallery F 17 is occupied by the ***Le Breton Collection** of French faience, given by J. Pierpont Morgan in 1917. Previous to the discovery by Europeans of the secret of porcelain manufacture, glazed earthenware was the only substitute for metal. Owing to the prohibition of the use of the precious metals for such purposes in the later years of the reign of Louis XIV, the manufacture of faience was greatly stimulated. The factory of the Poterats at Rouen benefited especially. The beautiful and elaborate designs in this collection show the efforts of the faïencier to produce pieces worthy of the tables of the great. The ornamentation of the earlier pieces follows in general the designs of Bérain on forms copied from metalwork. Later, a more varied polychrome decoration shows the influence of the rococo and the Chinese taste. This collection is worthy of particular attention, as it is probably among the two or three finest in existence of this material. On the walls of the gallery are shown a few further examples of woodwork and overdoor panels in the Louis XV style.

French Decorative Arts—Period of Louis XVI.

*Galleries
F 18-25*

The galleries on the west side of the wing will contain material illustrating the French decorative arts in the second half of the century. As at the time of writing the installation of the rooms has just commenced, it is impossible to state definitely the contents of the individual galleries. Besides the furniture and woodwork formerly shown in F 16 and 17, the exhibits will

include a series of original paneled rooms, dating from the reign of Louis XVI, which, in connection with the fine shop-front already shown in F 24, will offer superb illustrations of late eighteenth-century woodwork. Special notice should also be given to the six decorative panels by *Hubert Robert, painted about 1784 for the Château de Bagatelle, as well as the many fine examples of painted decoration of the period. The collection of bibelots, snuff boxes, carnets de bal, watches, etc., will also be given a place in the new arrangement, which will terminate in the north gallery with a few fine examples of the decorative taste of the Empire.

Retracing our steps, we come to the galleries devoted to the Altman Collection (page 49) and the collection of paintings, described with the Second Floor. To reach the Marquand Gallery, with which the description begins, the easiest route is to go directly ahead through three galleries into the fourth, hung with early American paintings, and through the left-hand doorway into a gallery at the head of the main stairway, the Marquand Gallery.

SECOND FLOOR

PAINTINGS

Marquand Gallery.

Gallery
11

By ascending the main stairway from the Fifth Avenue entrance hall, the visitor enters the **Marquand Gallery**, which was named to commemorate the services and gifts of Henry G. Marquand, president of the Museum from 1889 to 1902. It contains important pictures of various schools. Turning to the left, the visitor will find a *Portrait of a Man*, by Frans Hals; **Mars and Venus united by Love*, painted toward the end of his career by Paolo Veronese for Rudolph II of Hungary and Bohemia, German Emperor, acquired by Gustavus Adolphus at the reduction of Prague in 1631, later in the Orleans Collection, the greatest of the eighteenth-century collections; **Portrait of a Woman*, by Frans Hals.

On the next wall,¹ ***A Visit to the Nursery*, one of the most important works by Gabriel Metsu; ***James Stuart, Duke of Lennox and Richmond* (a cousin of Charles I of England), a beautiful example of the work of Anthony van Dyck; *Landscape with Cattle*, Aelbert Cuyp.

Portrait of a Man*, by Rembrandt, one of the best in the collection; **Portrait of Christopher Columbus* painted after his death by Sebastiano del Piombo; *Madonna Enthroned with Saints*, painted in 1504-05 by Raphael at the age of twenty-one years for the Convent of St. Anthony of Padua at Perugia: it belonged to the Colonna family at Rome from 1677 to 1802 and has hence been called the *Colonna Raphael*. The saints are Peter (keys and book), Catherine (palm and wheel), Paul (book and sword), Cecilia (palm and crown of roses); above in the lunette is God the Father with angels. This picture was given by J. Pierpont Morgan in 1916. **Portrait of Bartolommeo Bongo*, by G. B. Moroni; **Portrait of Queen Mariana*, by Velazquez.

**Venus and Adonis*, by P. P. Rubens; *Investiture of Bishop Harold as Duke of Franconia* by G. B. Tiepolo, a sketch for a decoration in the Palace of Würzburg, executed in 1752.

¹In this part of the Guide, which relates to the paintings galleries, a change from one wall to the next is denoted by a new paragraph.

The Entombment, by Moretto, finished only a few months before his death; *Portrait of Henry G. Marquand (after whom this gallery is named) by John S. Sargent.

ALTMAN COLLECTION

First Room—Dutch Paintings.

We pass through the door immediately to the left and, going across the corridor, enter Gallery 39, the first of the five galleries in which is housed temporarily the Altman Collection, bequeathed to the Museum in 1913 by Benjamin Altman of this city. In Gallery 39 are Dutch paintings (including **thirteen by Rembrandt) and several sculptures. To the left the rugged and powerful *Portrait of the Artist painted by Rembrandt in his fifty-fourth year; Young Herdsmen with Cows, Aelbert Cuyp.

*Young Man Known as the Auctioneer, Rembrandt; *Toilet of Bathsheba after the Bath, painted in 1643 by Rembrandt, an excellent example of the number of small pictures which the artist painted at about this time, in illustration of stories from the Bible. The history of this picture can be traced with only a few lapses. The prices it has fetched are as follows: at the sale of the William Six Collection in Amsterdam in 1734, 265 florins (about \$106); in 1740 at Amsterdam, 350 florins (\$140); in 1743, Paris, 2,400 francs (\$480); 1791, Paris, 1,200 francs (\$250); 1814, London, £105 (\$525); 1830, London, 150 guineas (\$787); 1831, London, 153 guineas (\$803); 1841, Paris, 7,880 francs (\$1,576); 1913, Paris, 1,000,000 francs (\$200,000). Wheatfields, Jacob van Ruisdael; *Young Girl Asleep, Vermeer.

*Old Lady in an Arm Chair, an early painting by Rembrandt, executed at the age of 29 years; *Man with a Magnifying Glass and *Woman with a Pink, a pair of portraits by Rembrandt, showing his fully developed style; *Old Woman Cutting her Nails, Rembrandt.

Entrance to a Village, Hobbema.

Sculptures. In the center of the room, The Intoxication of Wine, Clodion; The Bather, by Houdon, originally part of a group for a fountain for the Duke of Chartres at Monceaux, described by the sculptor in his list of works as "A Naiad, life size in marble, seated in a bath bathing herself, and a negress, also life size in lead, pouring water over her mistress's shoulders"; in the corner, Bacchus with a Nymph and Cupid, Clodion.

Second Room—Paintings of Various Schools.

To continue with the paintings of this collection we pass out of Gallery 39 by the door to the right into Gallery 37

(No. 2 of the Altman Collection) where are placed the early pictures of the collection, together with the **Spanish, Flemish, and Italian paintings.**

To the left, *Old Man, by Memling, a fine portrait of his early period; the very lovely **Betrothal of St. Catherine, Memling (St. Catherine at the left raising her hand to receive the ring from the Christ Child, St. Barbara at the right; behind St. Catherine the donor of the picture, kneeling). Two other versions of this subject by Memling exist—one an early work at Chatsworth House in England and the other, of about the same time or a little earlier than our picture, at the Hospital of St. John at Bruges in Belgium. *Portrait of a Man, by Dirk Bouts, considered by some authorities to be a late work when the artist was "portraitist" of the City of Louvain.

Borso d'Este by Cosimo Tura, who was court painter under Borso and Ercole d'Este at Ferrara; *Last Communion of St. Jerome by Botticelli, painted for Francesco del Pugliese, a citizen and merchant of Florence; Madonna and Child, attributed to Andrea Verrocchio; on the other side of the door, *Portrait of a roguish Young Man by Antonello da Messina; Holy Family, a late work by Andrea Mantegna, St. Joseph at the left and St. Mary Magdalen at the right.

Ulrich Fugger, one of the famous family of merchants of Augsburg by Hans Maler zu Schwaz; **Margaret Wyatt, Lady Lee, a fine portrait by Holbein, painted in 1539.

*Portrait of a Man, and one of the very rare examples of the work of Giorgione; *Lucas van Uffel (a merchant and patron of art of Antwerp, a friend of the artist) by Anthony van Dyck; *King Philip IV of Spain, Velazquez; *Marchesa Durazzo, painted in Genoa by Van Dyck; Federigo Gonzaga, the son of Gian Francesco Gonzaga, Marquis of Mantua, and Isabella d'Este by Francia; *Christ and the Pilgrims of Emmaus by Velazquez.

Goldsmith's Work, Enamels, and Rock Crystals.

This gallery contains the goldsmith's work, enamels, and rock crystals included in the Altman Collection. Among the rock crystals in Case A, a tazza and a portable holy water stoup of Italian sixteenth-century workmanship are especially noteworthy; among the enamels in Case B, a ch^âsse, made in Limoges in the thirteenth century, and in Case C, the Kiss of Judas by "Monvaerni," and three triptychs by Nardon Penicaud; among the goldsmith's work in Case B, a gold and enameled triptych of Milanese workmanship of the late fifteenth century and a *cup called the Rospigliosi Cup and attributed to Benvenuto Cellini, one of the great treasures of the Altman Collection.

Ar: into ^

30

by 432-1

Fifth Room—European Decorative Arts and Oriental Rugs.

Leaving Gallery 37 by the central doorway, we enter Gallery 38, known as the Fifth Altman Room. In this room the exhibits consist mainly of European sculpture, tapestries, and furniture, and of Persian and Indian rugs. Four Louis XIV armchairs and a Regency table, supporting a terracotta statuette of *Charity by Sansovino, occupy the platform in the middle of the room. Gallery
38

On the opposite wall is a portrait of Mr. Altman by Ellen Emmet Rand. Below, two bronze figures, Neptune and Amphitrite, by C. G. Allegrain, stand on a French Renaissance table. On either side are marble busts: Julius Caesar, manner of Rossellino; A Youth, school of Verrocchio. Four beautiful silk *rugs, Persian, sixteenth century (including one so-called Polish carpet), form an important group. Here also are shown sculptures by Germain Pilon (Bust of Charles IX), a Roman portrait bust in bronze of a man, dating from the first half of the first century A.D., Tilman Riemenschneider (Bust of a Saint), and Benedetto da Majano (Virgin and Child). Two magnificent cabinets in the style of Hugues Sambin exemplify the French Renaissance style of the sixteenth century. Two Italian chairs of the same period and four English chairs of the William and Mary period should be noted.

Another fine piece of French Renaissance furniture, a cabinet in the style of Sambin, occupies the center of the next wall to the left. Above is a high relief in enameled terracotta of the *Madonna and Child, a masterpiece of the first order by the great Italian sculptor, Luca della Robbia. At the right a marble bust of a Young Priest, and at the left the Young St. John Baptist, both by Mino da Fiesole. On the walls are parts of two Indian rugs, about 1580, woven at the imperial manufactory.

Two French Renaissance tables stand against the next wall. Above one hangs a *tapestry with scenes from the life of the Virgin, woven at Brussels about 1500; above the other, a *tapestry representing the Adoration of the Kings, woven at Brussels in the sixteenth century, after a design by Bernard van Orley. The Infant Saviour pressing grapes is the subject of a third but much smaller tapestry, Flemish, of the fifteenth century. Mastery of technique as well as beauty of color and design characterizes these remarkable examples of the Flemish looms. Hanging near by are two masterpieces of Italian Renaissance sculpture: **The Madonna and Child, a terracotta relief, painted and gilded, by Donatello; and a marble **relief of the same subject by Antonio Rossellino. A small marble relief, Virtue Overcoming Vice, is by Giovanni Bologna. By Alessandro Vittoria are the bronzes, Peace and War; and two bronze

andirons, Mars and Venus, in the manner of Sansovino. Groups of ancient glass and Near Eastern ceramics, together with some chairs, complete the exhibition on this wall.

Coming now to the next wall, we note the masterly stucco relief of the *Infant St. John by Donatello. Behind hangs a large Indian carpet of imperial manufacture, about 1600. At the right is part of a similar carpet, and on a pedestal an Apulian amphora. At the left is a large bronze Triton by Adriaen de Vries. Above is a prayer rug with inscriptions from the Koran, woven in northern Persia about 1580.

Third and Fourth Rooms—Chinese and Japanese Art.

Gallery
35

Leaving the room by the doorway on this side, we come to the first of two rooms in which is exhibited the collection of Chinese porcelains, mostly of the seventeenth century and of special interest because of the large number and high quality of the *black hawthorn vases. Besides these, the Altman Collection includes unusually large and fine groups of monochrome eighteenth-century porcelains; of special interest is the case with so-called *peach bloom and another with *apple green vases. This room contains also a very fine collection of five square hawthorn vases of rare varieties, but the greater display of black hawthorn is in the next room, where thirty-three different kinds are exhibited; some form handsome decorative sets, others, like the rare *green hawthorn vase, stand alone in separate cases. In this next room near the entrance door stands a cabinet of apple green, and on the opposite side another with sang de bœuf, including many specimens of good quality. Then follow two cases with large famille verte vases and fine blue and white vases.

Gallery
36

Early Paintings of the Northern Schools.

Gallery
34

Retracing our steps through the first gallery devoted to Chinese porcelains, we enter Gallery 34 by the door to the right, where early paintings of the northern schools are shown. Turning to the left, The Adoration of the Kings, a quaint and whimsical picture by Hieronymus Bosch; Portrait of Lady Guildford, by Holbein.

*The Annunciation, a large and important work by Roger van der Weyden.

Portrait of the Duke of Saxony, by Lucas Cranach; *Christ Blessing, surrounded by the donor and his family, considered the masterpiece of Ludger tom Ring; *Portrait of a Young Man, by Holbein when he was twenty years of age.

Crucifixion by Gerard David; *Joseph's Coat, a painting in water color on linen, attributed to Lucas van Leyden; Virgin and Child, School of Van Eyck.

In the center of the room is a case containing three illustra-

tions and selected pages from an ****illuminated Psalter**, French, XIII century, and a page from a Calendar, possibly English, XIII century; in the small case a **Madonna and Child**, by Memling.

Italian and Catalan Paintings—XIV and XV Centuries.

We enter Gallery 33 by the right-hand door. To the left, the ***Epiphany** by a pupil of Giotto, part of a predella (or base for an altarpiece), attributed by some authorities to Giotto himself. Of the other panels, three are in the Munich Gallery, and one each in the collections of Mrs. Gardner, Boston, and Mr. Berenson, Settignano, Italy; **St. Catherine** by Pietro Lorenzetti.

Altarpiece, **Six Scenes from the Passion** by Jaime Vergos II, an early Spanish painter; **Madonna and Child**, by Masolino; **Madonna and Child Enthroned with Angels**, by Pietro di Domenico da Montepulciano.

St. Mary Magdalen Worshipped by Penitents, by Spinello Aretino, originally a processional banner and one of the oldest that has been preserved.

Italian Paintings—XV Century.

Entering Gallery 31 by the right-hand door and turning to the left we find the **Assumption of the Virgin** by Benvenuto di Giovanni, an important and attractive example of the Sienese School in its last phase; **King Solomon and the Queen of Sheba** by Sano di Pietro; **Man and Woman at a Casement**, Florentine School, about 1440.

Four ***paintings** by Benozzo Gozzoli—**St. Zenobius Resuscitates a Dead Child**, **Totila before St. Benedict**, **Conversion of St. Paul**, **St. Peter and Simon Magus**. These originally formed a small altarpiece painted for the chapel of the Alessandri family in the church of San Pier Maggiore in Florence.

Two cassone fronts or painted panels for marriage chests with ***Scenes from the Story of the Argonauts**, of the School of Pesellino; a cassone front by Botticelli, illustrating three ***Miracles of St. Zenobius**—**The Resuscitation of the Dead Youth on his Way to Burial** (left), **The Resuscitation of the Messenger of St. Ambrose** (center), **St. Zenobius Gives the Holy Water to St. Eugenius** (in the room), with which he resuscitates his relative (right).

St. Christopher and the Infant Christ, a fresco by a pupil of Antonio Pollaiuolo; two panels, ***Hunting Scene and Return from the Hunt**, by Piero di Cosimo.

Gold Room.

Opening from this gallery is the **Gold Room of the Museum** (No. 32), so called because it contains jewelry and other small and precious objects of ancient and modern art.

In the center cases is placed the collection of **classical jewelry**. Instead of using the gold merely as a setting for precious stones, the Greeks, at least in the earlier periods, worked the metal itself; and their decorations in filigree, granulation, repoussé, plaiting, and modeling sometimes attained a marvelous richness and perfection.

Our best examples of such work are assembled in the case facing the door. Especially noteworthy are a *gold earring in the form of a Siren; *a gold ring with a nude girl engraved on its bezel, a *gold ornament of pediment shape, and a *tomb-fund consisting of a diadem, a necklace, a pair of earrings, and a number of smaller pieces.

The center cases contain the *Cesnola Collection of jewelry from Cyprus, arranged chronologically from Mycenaean to Roman times; miscellaneous Greek and Roman pieces and the Cesnola Collection of gold and silver vessels. Among the latter the most important is a series of *engraved bowls, chiefly of early date, showing strong Oriental influence. The Cesnola Collection of rings and Oriental engraved stones is exhibited in the wall cases on the right side of the room. They are arranged according to types.

The rest of the classical material in this room consists of Etruscan jewelry, occupying two standing cases, the Ward Collection of Greek coins, likewise in standing cases, and Roman and Hellenistic coins, chiefly from Egypt, placed in wall cases.

Four wall cases to the left of the entrance contain **American and European miniatures**.

In the windows are placed panels of **stained glass**, English and Continental, of the Gothic and Renaissance periods.

Pinturicchio Room.

A small room has been arranged off the Gold Room (Gallery 32) in which have been installed ** twenty-two ceiling panels of mythological subjects painted by Pinturicchio for the reception hall of the Palazzo del Magnifico (the Petrucci Palace) in Siena. The mouldings and ornamental reliefs are cast from the originals.

Italian Paintings—XV and XVI Centuries.

Gallery
30

Returning to Gallery 31, we enter Gallery 30 by the door to the left. On the wall to the left we find a *Madonna and Child with Saints by Girolamo dai Libri.

Madonna and Child, by Bartolommeo Vivarini.

*Pietà by Carlo Crivelli; The Resurrection by Perugino; **Madonna and Child by Giovanni Bellini, one of the earliest and loveliest of his pictures of this theme; *Paradise by Giovanni di Paolo; *predella by Botticini—Tobias and the Angel, the Marriage of the Virgin, the Burial of St. Zenobius.

****Meditation on the Passion**, an intense and powerful picture by Carpaccio, who here shows himself in different vein from that of his usual work.

Italian Paintings—XVI to XVIII Century.

Entering Gallery 29 by the door to the right, we see on our right an early work of Correggio, ***Four Saints** (Peter, Martha, Mary Magdalen, and Leonard), executed for Melchior Fassi and formerly in the Hospital of Santa Maria della Misericordia at Correggio. A Halberdier by Pontormo; The Warrior, by Moroni. *Gallery*
29

Turning to the left, we notice a pair of life-size portraits by Moroni; The Holy Family, by Andrea del Sarto.

Doge Alvise Mocenigo in Prayer, by Tintoretto, a preliminary study for a mural painting in the Ducal Palace, Venice, and once the property of John Ruskin; the ***Prioress**, by Moroni.

The Crowning with Thorns, by G. B. Tiepolo; four pictures by Pietro Longhi—The Visit, The Letter, The Rendezvous, The Temptation; Scene in Venice, The Piazzetta, by Canaletto.

Spanish Paintings.

Entering Gallery 28 by the door to the right and turning to the left we find Marie Louise, Princess of Parma, by Goya, a study for her figure in the Family of Charles IV in the Prado Museum, Madrid; ***A Battle with the Moors**, by Zurbaran; Don Sebastian Martinez, by Goya. *Gallery*
28

On the opposite wall, ***The Nativity**, by El Greco, a characteristic work by this very personal painter; ***Josefa di Garcini** and ***Ignacio Garcini**, by Goya.

***Don Tiburcio Perez**, by Goya.

In Gallery 28 is found, besides the Spanish pictures, one by Tintoretto, ***The Miracle of the Loaves and Fishes**, which is hung on the fourth wall.

Flemish Paintings—XVII Century.

We enter Gallery 27 by the door to the right. To the left, ***The Harvesters**, by Pieter Bruegel, the Elder. *Gallery*
27

Adoration of the Magi, by Quentin Massys; Portrait of a Man, by Van Dyck.

Portrait of a Lady, by Van Dyck; Holy Family, by Rubens.

***The Wolf and Fox Hunt**, one of the earliest pictures of hunts by Rubens and in all likelihood entirely by his own hand.

Dutch Paintings—XVII Century.

Gallery 26 contains to the left, ****Young Woman with a Water Jug**, an exquisite example of Vermeer. *Gallery*
26

The Mouth of the Scheldt, by van de Capelle; ***The Noble Slav**, by Rembrandt.

Landscape, an imaginary scene of romantic quality, by Jacob Ruisdael.

Man with a Beard, by Rembrandt; The Sibyl, a painting of a lady in fancy costume, by Rembrandt; Landscape, by Philips de Koninck; Hille Babbe, a notorious old woman of Haarlem, by Frans Hals.

British Paintings—XVIII and XIX Centuries.

Gallery
24

We now enter Gallery 24. On the wall to the left is Hautbois Common, by John Crome, exemplifying the way in which the Dutch influence was Anglicized. Mrs. Grace Dalrymple Elliott, by Gainsborough; Col. George Coussmaker, by Reynolds.

Saltash, a handsome and noteworthy canvas painted by J. M. W. Turner before he had evolved his later style, which is exemplified on the last wall; *Rev. William Pennicott, by Thomas Lawrence, showing the artist's most serious and solid workmanship.

*Portraits of the Hon. Henry Fane and his Guardians, Inigo Jones and Charles Blair, by Joshua Reynolds.

*The Whale Ship, by Turner; Mrs. Fitzherbert, by George Romney. On the screens in the center of the room are water colors by Turner.

North-
west
Stair-
way

Passing out of Gallery 24 by the door to the right, we see in the northwest stairway, The Youth of St. Geneviève by Puvis de Chavannes, the sketch for the wall painting in the Panthéon at Paris.

French Paintings—XVIII and XIX Centuries.

Gallery
20

We now enter Gallery 20. To the left *The Toilet of Venus, painted by Boucher for Mme. de Pompadour.

Oeufs Cassés, by Greuze.

On the fourth wall, *Portraits of M. and Mme. Leblanc, by Jean A. D. Ingres, illustrating the artist's great powers as a draughtsman; *Portrait of Mlle. du Val d'Ognes, by Jacques Louis David.

Modern French Paintings.

Gallery
21

We now turn about directly to the right and enter Gallery 21 by the left-hand door. To the left, Sleep, by Puvis de Chavannes, a sketch or replica of a large painting in the Museum of Lille; *The Beheading of St. John the Baptist by Puvis de Chavannes; Rouen Cathedral, a marvelous study of sunlight, by Claude Monet.

**Madame Charpentier and her Children, by Renoir, a remarkable example of his earlier style.

La Colline des Pauvres by Paul Cézanne; Ville d'Avray, by Corot; a noteworthy **group of paintings by Edouard Manet—The Girl with a Parrot, The Dead Christ with Angels, The

Funeral, *Boy with a Sword; *Friedland, by Meissonier; Salome, by Regnault.

Joan of Arc, by Bastien Lepage.

A River Scene, by Corot; The Bohemians, by Corot; Autumn, by Millet; *Woman with a Parrot, a very important nude, by Courbet, the founder of modern realism; on the other side of the doorway *Les Demoiselles de Village, an important picture by Courbet.

Modern European Paintings.

We now retrace our steps to the door leading to Gallery 19. *Gallery 19*
We find at our left The Horse Fair, by Rosa Bonheur.

On the next wall are modern German and Spanish pictures; The Peasant Girl with a White Head Cloth, by Wilhelm Leibl.

George Washington Crossing the Delaware, by Leutze.

On the fourth wall are paintings by artists of various nationalities; Expectation, by Josef Israels; Evening—Hill with Cattle, by Hans Thoma; and a Spanish Lady, by Fortuny.

Wolfe Collection—Modern European Paintings.

Leave Gallery 19 by the right-hand door, entering Gallery 18, *Gallery 18*
where are exhibited such popular favorites as The Storm, by Pierre Cot; Among the Lowly, by Lhermitte; Falling Leaves, by Merle.

We are now at the door to Gallery 17, where other pictures *Gallery 17*
of the Catharine Lorillard Wolfe Collection are shown.

Turning to the left, *The Edge of the Woods, by Rousseau.

Portrait of a Lady by Fantin Latour; *The Rape of Rebecca, an illustration of the incident in Scott's Ivanhoe, by Delacroix.

The Sleep of Diana, by Corot.

*Ville d'Avray, by Corot; Honfleur, by Jongkind.

Early American Paintings.

Turning to the left we enter Gallery 16. To our left Mrs. *Gallery 16*
Jerathmel Bowers, by J. S. Copley; to the right Judge and Mrs. Anthony, by Gilbert Stuart; **Portrait of George Washington (the Gibbs-Channing-Avery portrait, considered one of the best portraits of Washington), by Gilbert Stuart.

Continuing through the gallery we find on the left beyond the pilaster, *Original Study for the Portrait of Queen Victoria, by Thomas Sully; Portrait of a Man, Thomas Sully. In the alcove, The Artist's Wife, by Thomas Sully. On the opposite wall, The Ægean Sea, by F. S. Church.

Beyond the pilasters again, The Bouquet of Oaks, by George Inness; Delaware Valley, by George Inness; View of County Kerry, Ireland, by A. H. Wyant. On the opposite wall, And She was a Witch, by George Fuller; Portrait of Charles Sumner, by William Morris Hunt.

George A. Hearn Collection—Late American Paintings.*Gallery
15*

We now enter Gallery 15. To the left, group of five paintings, four of which are **sea pieces, by Winslow Homer. These are counted among his most important works. On this wall are two pictures by Arthur B. Davies, *The Girdle of Ares* and *Dreams*.

Monadnock, by Abbott Thayer.

Winter, by Rockwell Kent; *Mother and Child*, by Mary Cassatt.

Portrait of Madame X, by John S. Sargent. This portrait is among his earliest famous works.

Hearn Collection—European Paintings.*Gallery
14*

Turning to the left, we enter Gallery 14. Here are the older pictures of the Hearn Collection, mostly of the British schools. To the left, *English Landscape*, by Thomas Gainsborough; *Italian Landscape*, by Richard Wilson.

On the wall to the left, *William Forsyth*, by Henry Raeburn.

Hearn Collection—American Paintings.*Gallery
13*

We now recross Gallery 14 and enter Gallery 13. Here is the continuation of the American pictures of the Hearn Collection.

To the left, *Young Woman*, by A. H. Thayer.

**Peace and Plenty*, by George Inness; one of his largest and most famous pictures.

King Lear, by Edwin A. Abbey, the scene in which Cordelia takes leave of her wicked sisters.

**Broad Silent Valley*, by A. H. Wyant.

Late American Paintings.*Gallery
12*

We now recross this gallery diagonally and enter Gallery 12, devoted to late American paintings. Continuing down the gallery we notice on our left **William M. Chase*, the painter, by John S. Sargent; *The Hermit*, by John S. Sargent; *Pine Grove of the Barberini Villa, Albano, Italy*, by George Inness; *The Writing Master*, by Thomas Eakins; *The Gulf Stream*, by Winslow Homer; **The Thinker*, by Thomas Eakins; *Shooting the Rapids, Saguenay River*, by Winslow Homer, the last painting on which the artist worked, left unfinished at his death.

The Toilers of the Sea, by A. P. Ryder; **Cremorne Gardens* (a famous resort on the Thames, London), by J. McN. Whistler, also an unfinished work; *The Chess Players*, by Thomas Eakins.

A Lady in Black, by William M. Chase; *A Quartette*, by William T. Dannat; *View on the Seine*, by Homer D. Martin; several paintings by Mary Cassatt; *The Forest of Arden*, by A. P. Ryder; *The Race Track*, by A. P. Ryder.

*Théodore Duret, the French critic, carrying a lady's domino and red fan, by J. McN. Whistler; Pushing for Rail (hunting reed birds), by Thomas Eakins.

With Gallery 12 we have completed the circuit of the picture galleries, and, leaving by the nearer door on the first side we looked at, may enter a long balcony overlooking the Hall of Casts.

The floor cases contain a notable collection of early **American domestic *silver**, for the most part lent by the Hon. A. T. Clearwater, R. T. Haines Halsey, and Francis Garvan. The railing cases, in addition to flat ware of the Clearwater Collection, exhibit French and American medals and plaques. The wall cases contain the **William H. Huntington Collection of Washington, Franklin, and Lafayette memorials** and the **Moses Lazarus Collection of fans**. Gallery 22

Passing through Gallery 21 to the opposite balcony, Gallery 23, we find exhibited collections of **European metalwork**: pewter, ironwork, copper, brass, and cutlery. In the railing cases are collections of keys, European medals and plaques (except French), and the Stuyvesant Collection of knives and forks. In the wall cases are clocks, watches, dials, and astronomical instruments, dating from the Renaissance and later periods, and the Marquand Collection of ironwork. Gallery 23

Retracing our steps through Gallery 12 and the Marquand Gallery, we come to two long galleries, on either side of the main staircase, that are devoted to small **modern sculptures**. Those on our right are, by American sculptors; those on our left by both American and European artists. At the end of these we reach the balcony of the large entrance hall, which is occupied by the collections of Chinese and Japanese ceramics. Passing by these for the moment, we keep to the right and enter the large gallery (D6) devoted to **Special Exhibitions** which, being changed from time to time, cannot be described here, but are usually accompanied by catalogues as well as labels for the guidance of the visitor. Galleries 8 and 9

EUROPEAN DECORATIVE ARTS

The doorway of this gallery directly opposite the entrance from the corridor of Japanese pottery leads to four galleries devoted to European decorative arts of the Gothic, Renaissance, and later periods, supplementing the collections of the Pierpont Morgan Wing and the second floor and basement of Wing H.

Gothic Art.

Works of art of the mediaeval period, including **sculpture, tapestries, and furniture**, are exhibited in the first gallery. At the entrance is a small ***column-statue of a king**, a rare example Wing J
Gallery 13

of French sculpture of the twelfth century, transitional in style from Romanesque to Gothic. In the alcove to the left is an imposing *statue of a seated king. This French work of the thirteenth century is framed by two marble columns, richly ornamented, of the fifth or sixth century, from Toulouse, which support a marble *archivolt of the twelfth century, particularly interesting for its sculptured decoration of grotesque animals. In the case opposite are important ivories and metalwork.

The "chapel" contains a remarkable *stained-glass window, Rhenish, c. 1300, representing the Tree of Jesse. Opposite the entrance is an early fifteenth-century Burgundian *statue of St. Paul, of the school of Claus Sluter.

In the alcove to the right of the "chapel" hangs an early Gothic *crucifix, of carved and painted wood, French, dating about 1300—a work of great rarity and distinction. Underneath is a high relief in stone, representing the Kiss of Judas, a notable example of early fourteenth-century French sculpture, from the Mr. and Mrs. Isaac D. Fletcher Collection. The case to the left contains typical ivories of the Gothic period, and opposite is a characteristic German wood carving by Veit Stoss or his school.

The large stone Virgin and Child to the right of the doorway leading into the next gallery, is distinguished by the beauty of form and charm of sentiment that characterize French Gothic sculpture of the late thirteenth century. Adjacent are three marble *pilasters probably from the famous pulpit of the Cathedral of Pisa, the work of Giovanni Pisano. The central feature on this wall is a large **tapestry, bequeathed by Colonel Oliver H. Payne, representing The Fall and Redemption of Man, which was woven at Brussels about 1500, after a cartoon by Jan Van Room. This tapestry is remarkable for the beauty of its design, for the fineness of the weaving, and for the fact that, unlike most Gothic tapestries, it bears the name of the artist who designed it. The Veronese marble sarcophagus beneath the tapestry and the Veronese columns on either side should be noted, as also a graceful statuette in alabaster (standing on an oak cupboard) representing St. Mary Magdalen, a work of the Franco-Flemish school of the early fourteenth century. Although space does not permit individual mention, the sculptures of the French, German, English, Italian, and Spanish schools exhibited in this gallery, together with the examples of furniture (coffers, cabinets, chairs) and textiles, well deserve the visitor's attention.

Renaissance Art.

Examples of Renaissance sculpture, furniture, textiles and metalwork, mainly Italian of the fifteenth and sixteenth centuries, are exhibited in this room. Among the many

objects of interest the visitor will surely wish to note the beautiful Annunciation **Angel, a statue in painted terracotta by Matteo Civitali, the large terracotta relief of the **Madonna and Child, by Verrocchio, the bust in painted terracotta of the Young St. John the Baptist, by Benedetto da Majano, the marble portrait relief of a Youth, by Pietro Lombardo, the altarpiece of glazed terracotta, by Andrea della Robbia, and, opposite, the *tondo of the same material by Luca della Robbia, representing Prudence, a first-rate example of the master's work. Always delightful are the popular reliefs of the Madonna and Child in painted stucco and terracotta, of which a number are here exhibited. Notable among the fine pieces of furniture of the period are two large *cassoni, one with painted panels and the other with gilded stucco reliefs. On the opposite wall are the two *tapestries of the Months, woven at Brussels about 1525 from cartoons by Bernard van Orley, which were bequeathed to the Museum by Mrs. Augustus D. Juilliard.

Seventeenth, Eighteenth, and Early Nineteenth Centuries.

The European furniture of the seventeenth, eighteenth, and early nineteenth centuries exhibited in this gallery includes several important pieces. Especially remarkable are two Louis XVI pieces in black and gold lacquer with ormolu mounts, a **secretaire and commode, the bequest of William K. Vanderbilt. They were made for Marie Antoinette, probably by Riesener and Gouthière, just before the Revolution. A large armoire of the Regency period and a marble statuette of *Mar-syas by Puget may also be noted.

*Wing J
Gallery
11*

European Glass, Late Italian Furniture, and Tapestries.

Entering now the long gallery which connects with the corresponding galleries on the other side of the wing, we find exhibited European glassware, including the James Jackson Jarves Collection of *Venetian glass, principally of the seventeenth and eighteenth centuries; and examples of Italian furniture and tapestries. The large harpsichord, Italian, seventeenth century, is said to have been the property of Pope Innocent X. The tapestries, representing scenes from Tasso's Jerusalem Retaken, were woven at Rome in the early part of the eighteenth century.

*Wing J
Gallery
11A*

Print Galleries.

From the farther door, entrance may be had to the Print Galleries, where temporary exhibitions, either selected from the permanent collection or lent by private owners, are shown from time to time.

*Wing J
Galleries
8-10*

FAR EASTERN ART

Oriental Ceramics.

Gallery
1

We now return through the large gallery of special exhibitions, reaching by the left-hand doorway the balcony round the central hall, devoted to Oriental ceramics, and, keeping to the left, find in Gallery D 1 the **Japanese pottery**. In the center of the wall cases is a group of figures and animals of Bizen ware, on both sides the decorated potteries, while in the floor cases on the opposite side is a collection of red and black **Raku tea bowls** used for the tea ceremony, a complete series of the bowls made by the twelve generations of potters of the Raku family. Another case contains the *chaires* or tea caddies used in the ceremony. Between these two cases is a collection of wooden **netsukes** and some **inros** or medicine boxes to show how the netsukes were used, that is, to suspend the medicine box from the girdle. In small cases at the end of this gallery are the ivory netsukes and the lacquer inros.

Gallery
7

At the end next to the gallery of special exhibitions, turning to the left around the corner, we come in Gallery D 7 to the **Japanese porcelains**, a particularly interesting collection formed in Japan by F. Brinkley, the author of Japan, its History, Art and Literature, who also made the catalogue. This unusually complete collection begins with the eighteenth- and nineteenth-century Satsuma ware, the next case contains the colored Kyoto or Kiyomitsu ware, then Kutani, and the red Kotto. In the center are two cases with early colored Arita ware, or Imari, as it was called from the port of shipping, then the colored and the blue and white Nabeshima with important pieces made by Kakiyomon and his followers, and finally the very refined and rare Hirado blue and white porcelain. The floor cases contain colored and blue and white Imari porcelains. This remarkable collection is the most complete available in any museum.

Gallery
5

Turning the corner here, we enter on the third side of the gallery (Gallery D 5), the part devoted to **Chinese porcelain and pottery**. This side has been arranged to give a general idea of the development of Chinese ceramics in its different phases from the earliest to modern times. As much as possible, the best pieces have been placed in floor cases where they can be seen to better advantage, while the wall cases show the different varieties interesting for study. In the first floor case are the earliest Chinese potteries, mortuary vases and pieces from Han tombs (206 B.C.-220 A.D.). They are covered with lead glazes, some of which through burial have become beautifully iridescent. Then come tomb figures of the T'ang period (618-906 A.D.), images put in the graves to serve and comfort the dead in the hereafter; they are the first wares decorated with

colored enamels. In the wall cases are found similar figures unglazed. Both kinds are remarkable for their spirited modeling.

A case of T'ang pottery (618-906) comes next. Here the ware in some instances begins to take a porcelanous character. A bowl on feet with blue, green, and yellow glazes deserves special notice.

The fourth case shows the Ting and T'zu Chou pottery of the Sung period (960-1280)—the white, unctuous Ting yao which may be considered the forerunner of the later white porcelain; the T'zu Chou pottery, which is somewhat coarser but often beautifully decorated with engraved or cut-away slip, a form of decoration particularly adapted to pottery. Several white vases found in Chi-lo-shen, a sort of Chinese Pompeii, are specially to be noted, also the Chien or Temmoku bowls, much appreciated in Japan as cups used in the tea ceremony.

The left of the three central cases contains the Lung Ch'uan ware of the Sung period. The beautiful jade-like color of the Sung celadons is shown here in extremely good specimens.

In the middle case is the rare Chün ware (Sung, 960-1280), a hard porcelanous ware covered with variegated glazes and marked on the base with numbers indicating the size. The two large *flower pots are particularly interesting. In the same case are the pieces of so-called soft Chün covered with beautiful many-colored glazes.

Next come the Ming pottery jars (1368-1644) decorated with colored enamels over raised or incised designs, and in the niche a collection of the blue and white Ming porcelains. A more complete and comprehensive collection of Ming porcelains decorated in three colors as well as in blue and white is shown in the wall cases. Ming eggshell porcelain and so-called soft paste porcelain deserve notice.

The single colors follow; first a case with turquoise blue and millet yellow pieces, then the apple greens and mirror blacks.

The porcelain enameled on biscuit, that is, enameled on unglazed porcelain in the second firing, and those fired and enameled in the temperate kiln, all of the reign of K'ang Hsi (1662-1722), come next. Special attention is drawn to a small *black hawthorn vase, white plum blossoms on a black ground, and two figures of ladies in light green coats on horses of a beautiful black.

Those interested in black hawthorn are referred to the very complete exhibition in the Altman galleries described on page 52.

The last case shows particularly good specimens of blue and white K'ang Hsi porcelains (1662-1722) made for the European market. The *blue hawthorn jar, plum blossoms on a luminous deep blue ground, is particularly beautiful.

In the wall cases in this gallery we find at the end where we are now, first, the K'ang Hsi famille verte porcelains, that is, those decorated with enamels in the muffle stove in which green predominates. A fine *eggshell lantern should be noted. Then the powdered blue vases with famille verte panels, the porcelains decorated with copper red under the glaze, and further the monochromes or single colors. First come the Chien whites or blanc de chine porcelains, covered with a soft creamy glaze, and then the other colored porcelains, the sang de bœuf, peach blooms, and so forth. Here again we must refer those specially interested in single color porcelains to the specimens exhibited in the Altman galleries, described on page 52.

After this we come to the large collection of blue and white porcelains of the K'ang Hsi period, the Ming porcelains with specimens of different reigns and kinds, the several varieties of celadons, Sung T'zu Chou ware, T'ang pottery, and Han tomb figures, which brings us back to the place where we started on the Chinese pottery.

Gallery
2

Going back along this gallery and turning toward the left, we find in Gallery D 2, first a case with famille verte porcelains of the K'ang Hsi period, part of the E. C. Converse Collection, and then the colored eighteenth-century porcelains of the reigns of Yung Cheng (1723-1735) and Ch'ien Lung (1736-1795) and the early nineteenth-century wares. In a floor case are the delicate Yung Cheng eggshell plates and bowls, many with rose-colored backs. The pink derived from gold, first used in this period, gives the popular name of famille rose to this variety.

Gallery
1

In order to follow the Far Eastern ceramics to the end, we turn to the left and continue along the gallery (D1), to see the **Corean pottery.**

The first floor case shows the green porcelanous ware decorated with incised designs filled with white or black slip. These wares, found in Corean tombs round Kaijo, a former capital destroyed in 1392 at the fall of the Korai Dynasty, can in consequence be dated from before that time. Remarkable is a small bottle with copper red under the glaze.

In the next case is the so-called Egorai or painted Korai, in which the decoration is painted on in slip instead of being inlaid.

The fourth has the white Corean ware, in some cases very like the Chinese Ting ware and undoubtedly fashioned after that pattern, others more like real porcelain covered with a greenish white glaze, and an interesting iron-brown jug and saucer, also like similar Chinese ware but different in texture.

The last case has the plain green celadon-like pieces like those in the first case but with engraved or incised design instead of inlay. All these pieces are of the Korai Dynasty, but it has not been possible yet to decide which ones belong to the earlier and which to the later years of this long period.

In the wall cases of this section are exhibited more Korean potteries. At the right end is a small collection of imitations and reproductions of different kinds of porcelain and pottery for the guidance of the collector, and on the extreme left two cases with Siamese porcelains made in the eighteenth century in China for the Siamese market or in Siam by Chinese workmen. These are different from the well-known famille rose porcelains in design but of identical technique.

Beyond this, over the staircase, is a large Chinese carpet of the Ch'ien Lung period, and in front of that a Japanese pottery figure of Buddha made by a Chinaman in Japan as a model for a colossal pottery figure which he never was able to finish.

Oriental Jades.

We now return along the gallery to the front of the building and enter the Bishop Jade Room (Gallery D 4), a collection bequeathed to the Museum by Heber R. Bishop with the condition that it should be exhibited in a room reproducing the owner's ballroom. The rich and very complete collection of jades is arranged according to the different colors and kinds, and contains not only Chinese jades but different kinds found in India, New Zealand, Nebraska, Mexico, and amongst the prehistoric remains of the Swiss lake dwellers. In the central table is kept the very exhaustive catalogue which can be consulted by students on application to the attendant. They will likewise find in study drawers specimens of different kinds of uncut jade, as found in different parts of the world. Specimens of these are exhibited in a case at the end of the right wall, together with the prehistoric jade implements and the chisels of the lake dwellers.

On entering the room, we find in a large case in the middle of the floor the earliest pieces, beginning with the Han (206 B.C. - 220 A.D.) tomb finds, up to the jades of the Ming period (1368-1644), and, in the corresponding case farther down, the crystals, agates, lapis lazuli, etc. The large crystal balls on the shelf will be noticed. In a line with these cases against the wall are the beautiful emerald green jades, most prized by the Chinese, in the center of the right wall the jeweled Indian jades, and opposite on the left wall the now much appreciated jade flowers. To the right in front of this case are the snuff bottles and small articles for the writing table in jade, agate, and other semi-precious stones, while all around are the different colored carved jadeites and nephrites, technical terms for two closely related stones.

Chinese Jades, Enamels, Lacquer, etc.

The next room (E 8) continues the general collection of jades. On either side of the center are two flat cases containing early jades found in tombs; in the one nearest the entrance the differ-

Gallery
4

Wing E
Gallery
8

ent amulets and the emblems buried with the dead, and in the second the sword decorations, bracelets, rings, and pieces of personal adornment. In a wall case on the right are important early pieces of jade, large emblems of earth and beautiful disks, emblems of Heaven. On both sides of this case are the cloisonné enamels of the Ming period and in two cases on the opposite wall the cloisonnés of the eighteenth century. On the walls Chinese carpets of the seventeenth and eighteenth centuries and Chinese tapestry.

On the left wall in the center is a collection of decorative pieces cut in hard stones and crystal, delightfully varied in color and left to the Museum by E. C. Converse. Against the wall to the left of the entrance is a very complete collection of Chinese snuff bottles made of all the different beautiful materials used for these dainty objects. This collection, as well as the two cases of jades on the opposite wall, belongs also to the E. C. Converse Bequest.

Chinese Bronzes, Paintings, and Sculpture.

*Wing E
Gallery*
9

In Room E 9 we find the Chinese metalwork and paintings. The earliest bronzes are in the four cases on the left wall, and on the opposite wall are two cases with bronzes of the Sung and Ming periods. The ****finest bronze** is a splendid sacrificial vessel of the Chou period dated 1112 B.C., on a pedestal in the middle of the room. Attention is also drawn to the second case on the left wall, which contains a ***collection of Chinese jewelry**, a large metal mirror once lacquered, with silver inlay, similar inlay from a lacquer box, etc., all dating from the T'ang period or earlier, further a collection of Scytho-Siberian bronzes found in a tomb at Yulin.

In the center of the right wall is the entrance of a sixth-century tomb decorated with a very remarkable design and in the middle of the doorway of this tomb has been put part of the fresco which decorated the wall round this entrance.

On either side are two life-size pottery figures of Buddhist ****Lohans**, remarkable not only for their wonderful lifelike expression, but also as pottery for the extraordinary technical ability which allowed the potter of the tenth century to fire successfully such colossal pieces.

To the right of the door by which we entered stands a Japanese wooden figure of a sitting Amida on a beautiful lotus throne and to the left a very curious example of early Chinese sculpture in dry lacquer of the T'ang period, a technique of which until lately we knew only specimens in Japan.

In floor cases and round the walls are Chinese paintings from the Museum collection which are changed from time to time. Students can see the Museum collection of Chinese and Japanese paintings in the study room on application to the Curator.

Oriental Sculpture, Bronzes, and Paintings of Early Periods.

We now turn to the left and enter Gallery E 11, the large square gallery. In this room we find four cases with metal mirrors and ornaments of different kinds; two contain Chinese pieces, one Japanese, and one Corean. This *collection of mirrors is very complete and gives an excellent opportunity for comparison of the different styles and periods. The other four wall cases contain small pieces of sculpture, while more important pieces line the walls. Of special interest amongst these are a **head of a Bodhisattva of the T'ang period on the left wall, very noble and severe in form and expression; a Wei head of the sixth century; in the two corners on the left *two sitting Bodhisattvas taken from the Yun-kang temple grottoes, not unlike early Gothic and with charming mysterious smiles; and in the center of the room a very remarkable **group of four Bodhisattvas, a wood carving of the seventh century.

Two floor cases contain Chinese pictures which are occasionally changed.

Japanese Art.

Passing back through E 9, we follow our course to E 10, where we find the Japanese art. In the middle of the floor two cases with gold lacquers form together a toilet set, the wedding gift to a daughter of the house of Kuwana who married in 1642 the son of the Daimio of Satsuma. All the pieces are marked with the two crests of Kuwana and Satsuma and form a very complete set of all the dainty and rich lacquer wares which a great lady in those elegant days needed. More lacquer is seen in the two wall cases to the right and left of the entrance. In the two wall cases on the left side are specimens of Japanese sculpture and between them a beautiful **Japanese screen, attributed to the great artist Korin, one of the best screens to be seen outside of Japan. The screens opposite are periodically changed. A twofold screen on the end wall shows on a gold ground an important personage traveling through a pine wood.

Japanese Color Prints.

In the following room, H 11, Japanese color prints are exhibited. Different schools chosen from the Museum collection are shown in turns and the main collection is available in the Print Room in the basement of Wing J.

EUROPEAN DECORATIVE ARTS

Leaving this room by the door toward the right, we enter a series of rooms devoted to European decorative arts—silver, ceramics, laces, and textiles—arranged by material.

European Silver.

Wing H
Gallery
12

The cases in this room are devoted to European silver, mainly of the seventeenth and eighteenth centuries. Among the early pieces dating from the sixteenth century are several fine examples of German origin. [Attention is called to the Gothic, Renaissance, and Baroque metalwork in the Morgan Wing; see page 38.] Four cases of English silver of the eighteenth century contain many excellent pieces, which it may be of interest to compare with the contemporaneous American silver exhibited in Gallery 22 on this floor. The collection of English silver is continued in the next gallery. On the walls hang a set of five Flemish tapestries, of the second half of the sixteenth century, illustrating the story of Cupid and Psyche.

English Silver and Sheffield Plate.

Wing H
Gallery
13

English Sheffield plate of the eighteenth century is exhibited in the three wall cases to the left of the doorway as one enters from the gallery described above. Sheffield plate, formed by the fusing of thin sheets of silver upon a heavier plate of copper, was first made about the middle of the eighteenth century, and thus reflects the later type of eighteenth-century silver design in which the classical influence is predominant. Snuff boxes, Dutch, Russian, and German, seventeenth to nineteenth century, of the Cadwalader Collection, are contained in two small table cases. In the four wall cases to the right of the entrance are typical pieces of English silver of the eighteenth century. Three of the four floor cases contain a collection of spoons, the gift of Mrs. S. P. Avery, while the fourth case shows European silver spoons, exemplifying the development from the seventeenth through the eighteenth century.

Ceramics—XV to XVII Century.

Wing H
Gallery
14

The wall cases in this room contain numerous examples of Italian *majolica of the fifteenth and sixteenth centuries, for the most part lent by V. Everit Macy, which illustrate the development of majolica from the early type to that of the high Renaissance with its elaborate decoration. Spain is represented by a group of Hispano-Moresque lusted faience. The two central wall cases contain Delft ware of the seventeenth and eighteenth centuries, in its various forms and types of decoration. On the walls are various important tapestries.

The LeBreton Collection of French pottery (mainly Rouen faience), formerly exhibited in this room, has now been removed to Gallery F 17, second floor, Pierpont Morgan Wing.

Ceramics—XVII to XIX Century.

On the left-hand side of this room is displayed a remarkable collection of *Mexican majolica of the seventeenth, eighteenth, and nineteenth centuries, presented by Mrs. Robert W. de Forest. A three basin lavatory of majolica tiles, from the church of San Francisco, Puebla, is the dominating piece in point of size. *Wing H
Gallery
15*

The central floor case and the cases in the right-hand half of the room contain Staffordshire pottery, lustered and glazed, of the seventeenth to nineteenth century; salt glaze and Leeds pottery of the eighteenth century; and European glazed and unglazed earthenware in its simple forms (folk pottery).

In the next room is exhibited a small but representative collection of European porcelain. In the wall cases are English porcelains: Chelsea, Bow, Chelsea-Derby, Caughley, Lowestoft, Spode; early Worcester, before 1751; a choice collection of Wedgwood; and characteristic examples of Italian, German, and French origin. The central floor case contains an important group of *Chelsea figurines and vases from the Cadwalader Collection; and four other floor cases exhibit Chelsea and Worcester porcelains, and various French and German porcelains. *Wing H
Gallery
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At the farther end of the room is an overmantel in gilded and carved wood, from Holme Lacy, Herefordshire, a fine example of the style of Grinling Gibbons, surrounding a carved and gilded pine mantelpiece in the style of Abraham Swan.

Temporary Installation of English Furniture.

Passing through Gallery H 17 and the doorway at the left we come to a long gallery screened off at the north end to make a room where small special exhibitions of decorative arts are held from time to time. The gallery to the south is occupied by a temporary installation of English furniture of the seventeenth and eighteenth centuries (removed from Wing F) pending the completion of the new south wing. Opening from the special exhibition room is the *Wing H
Gallery
22*

Study Room of Textiles.

Here are the laces, embroideries, and textile fabrics not on exhibition, together with several thousand small pieces mounted on frames, which are available for the use of students, designers, and manufacturers, or any interested visitor. *Wing H
Gallery
23*

Laces—XVI and XVII Centuries.

The visitor now enters Gallery H 17, where he will find, beginning at the right of the doorway, the fabrics arranged chronologically under five main groups: network, drawnwork, *Wing H
Gallery
17*

cut linen work, and needle and bobbin laces. In the central cases early needlepoints—reticello and punto in aria, including the *Judith and Holofernes piece, about 1600; also embroidered linen garments from the *trousseau of a Sicilian noblewoman about 1550.

Needlepoint Laces—XVII and XVIII Centuries.

Wing H
Gallery
18

Continuing to Gallery H 18, we enter the Museum's unsurpassed collection of Italian and French *needlepoints of the seventeenth to eighteenth century, containing many superb examples of Venetian points and points de France, including many important gifts and loans; the chasuble, stole, and maniple of Venetian needlepoint, in relief, occupying a central case surrounded by *bas de rochets* or flounces of point de France and the bobbin-made point d'Angleterre, while the wall cases are filled with various choice examples of the same laces. On the walls are two remarkable Beauvais tapestries from the series of the Loves of the Gods.

Laces—XVIII Century.

Wing H
Gallery
19

Turning to the left, we enter through a second doorway a small room in the style of an eighteenth-century French interior, containing French, Flemish, and Italian laces of the same century. In the center of the room and in small table cases ranged about the four sides of the room are notable loans and gifts, among which may be mentioned two strips of Flemish lace, one bearing the monogram of William of Orange, the other that of Maria Theresa; and in the wall cases are displayed deep flounces of point d'Angleterre and point de Milan, with choice lappets and cap crowns of old Brussels from the *Hearn and *Blackborne Collections, among which is included the wedding *lace of Elizabeth of Brunswick and Charles II, Duke of Brabant, showing the interlaced initials of these royal personages.

Textiles, Costumes, Ecclesiastical Vestments.

Wing H
Gallery
20

Continuing, we come to a long gallery devoted to the exhibition of costumes, vestments, and selections from the Museum's large collection of *textiles (reserves in Study Room, see above). Attention is called to the important Gothic velvets of the ferrière and pomegranate types, Asia Minor velvets representing the art of textile fabrics as developed in the Near East under the patronage of Suleyman the Great (1520-1566), and brocades of the eighteenth century.

EDWARD C. MOORE COLLECTION

In the next balcony overlooking the armor court (H 21) and in the adjoining gallery (H 10) is exhibited the Edward C. Moore Collection. As this collection by the terms of the bequest has to be kept together, it has been so arranged that the Japanese pottery is at the farther end of H 21 nearest the other Japanese material, and the Near Eastern objects are in H 10, adjoining the other art of the Near East.

On the right wall of the first gallery are Japanese brocades, and in front of them, a case with pottery used in the tea ceremony, among which are charming pieces. To the left are two cases of Japanese decorated potteries, mostly of the eighteenth century; then two cases with Chinese porcelains and potteries on the right and porcelains and glass on the left; then two cases with Japanese bronzes; and along the walls, lacquer, Japanese netsukes, sword guards, and swords. In the same gallery are Greek and Italic pottery of the seventh-fourth century B.C.; Roman glass of the first century B.C. to fifth century A.D.; and European glass of the sixteenth-eighteenth century.

The large wall cases in Gallery H 10 contain a notable collection of *metalwork, Mesopotamian, Persian, Syrian, and Egyptian of the thirteenth-fourteenth century, characterized by the introduction of human figures and animals in the designs and by the delicate inlay of gold and silver. Fine examples of Persian ceramics and glass; Indian, Turkish, and Arabic jewelry; and a group of rare fourteenth-century *mosque lamps of enameled glass from Cairo may be noted among the other exhibits.

*Wing H
Gallery
21*

*Wing H
Gallery
10*

NEAR EASTERN ART

Persian and Asia Minor Art.

Continuing from the second Moore room, we enter the first of the series of galleries devoted exclusively to the art of the Near East. In this gallery is exhibited Persian and Asia Minor material of the sixteenth century or later, including several fine *rugs lent by Mrs. C. F. Williams; a notable collection of Koubatcha, "Rhodian," and other ceramic wares. The floor cases contain Persian glass of the later periods.

*Wing E
Gallery
12*

Indian Art.

The small room opening out of the gallery just described is the first of five rooms devoted to Indian art. In this room are shown examples of Indian sculpture of the classical and mediaeval periods. Exceptionally fine is the twelfth-century high relief in stone of *Vishnu. Passing through a small gallery lined with cases of Indian jewelry, we enter a room where is

*Wing E
Galleries
13 a-c*

Wing E
Gallery
13

installed the elaborately carved *woodwork from a mandapa of the Jain temple of Vadi Parsvanatha (1594-1596) at Patan, the gift of Robert and Lockwood de Forest. The small gallery farther on contains a collection of Graeco-Buddhist or Gandharan sculptures, in which the visitor may trace the origin of the familiar Buddha type. Returning, we enter the fifth Indian room. In this large room is shown a representative collection of Indian paintings. The Mughal miniatures, mainly of the periods of Akbar, Jahangir, and Shah Jahan, are exhibited on one wall; on the other are examples of the Rajput school. The wall cases contain textiles and a collection of Indian metalwork of the sixteenth-eighteenth century.

Early Near Eastern Art.

Wing E
Gallery
14

In this gallery are exhibited works of Near Eastern art for the most part earlier in date than 1500. A group of Arabic *mosque lamps of the fourteenth century, the gift of J. Pierpont Morgan, fills one of the floor cases. Other cases contain important examples of early ceramic wares, Syro-Egyptian, Mesopotamian, Persian, etc. The development of the miniaturist's art from the eleventh through the seventeenth century is well illustrated by the *books and separate miniatures, mainly from the Alexander Smith Cochran Collection (for which see special catalogue). Many of the books here exhibited are notable not only for the beauty of the miniatures, but for the excellence of the calligraphy and the bindings. Especial attention is called to the Haft Paikar of Nizami, once owned by the Mughal Emperors Akbar and Shah Jahan, with five *miniatures signed by Behzad, the most famous Persian artist; to the Khamsah of Nizami, a superb codex, the calligraphy by Sultan Muhammad Nur and the miniatures by Mirak; to the Yusuf and Zulaikha of Jami, copied by the celebrated calligraphist, Mir Ali, with miniatures in the style of Behzad.

Among other exhibits may be noted several beautiful rugs, a fourteenth-century Koran *stand of carved wood, and textiles of unusual interest.

Wing E
Gallery
14a

In this small room opening from the larger gallery, the ceramic exhibition is continued by several cases of early Persian pottery (mainly Rhages). On the walls are tiles and a rare early carpet.

Near Eastern and Indian Rugs.

Gallery
3

In this large gallery are shown some twenty representative examples of Near Eastern and Indian rugs of unusual beauty and interest. Foremost among these is the superb **tree carpet with stately cypresses and blossoming fruit trees, a Persian

rug of the fifteenth century from the *Joseph Lees Williams Memorial Collection, lent by Mrs. C. F. Williams. The other Persian rugs in the exhibition, including the *animal rug from the Ardebil Mosque and the large *compartment rug, constitute a group of exceptional importance. Equally fine in their class are the examples of the Asia Minor weaves. The large *Spanish carpet with the arms of Admiral Enriques, dating from the middle of the fifteenth century, is an unusually important piece. The two *Indian carpets on the same wall as the Spanish rug just mentioned are the gift of Mr. Morgan and were numbered among the treasures of Knoll House. They represent the best period of the weaver's art as it developed under the Mughal Emperors in the late sixteenth and seventeenth centuries.

This completes the circuit of the rooms of the second floor, and the visitor may go downstairs by the elevator found in the next gallery toward the south or by the main stairway near by.

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